

# THE MUSICAL TIMES

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ROBERT AND CLARA SCHUMANN.





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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1910.

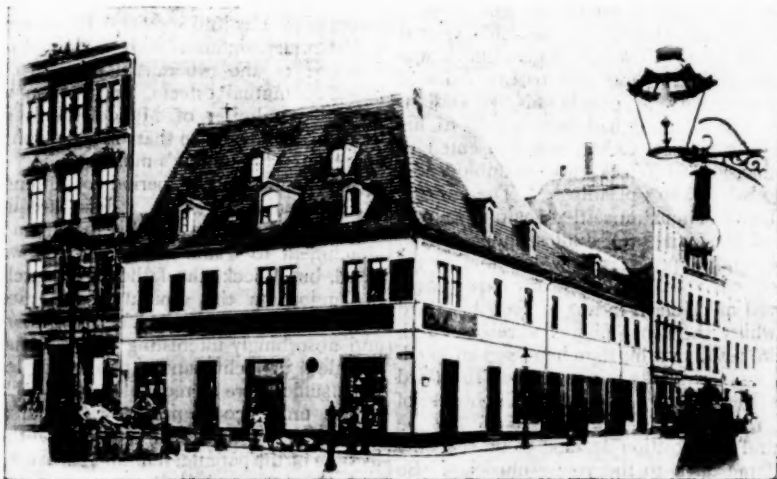
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DIED JULY 29, 1856.

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THE HOUSE AT ZWICKAU, SAXONY, IN WHICH SCHUMANN WAS BORN  
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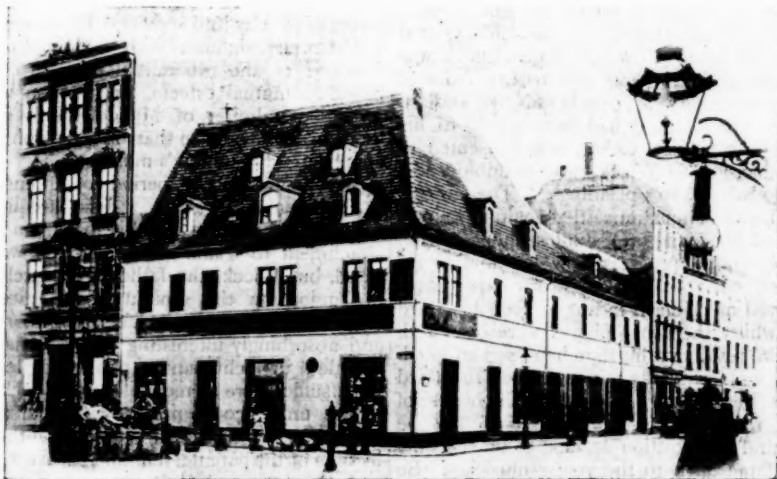
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reflections on the philosophy of his art and its existing condition no doubt greatly interested Schumann. The easy-going discipline at Heidelberg University helped the world to lose a bad lawyer and to gain a great musician. The prospect of a career as a composer and pianoforte virtuoso dominated Schumann's thoughts and governed the disposition of his time. He practised the pianoforte seven hours a day, and in addition exercised his muscles on a dumb keyboard. A letter to his mother, dated July 1, 1830, 4 a.m., affords a glimpse of his hard-working habits. He says:

I get up early, work from four to seven, sit at the piano from seven to nine, and am then off to Thibaut. The afternoon is divided between lectures and lessons, or reading of English and Italian; the evening I spend with friends or out of doors.\*

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We now reach a period of intense interest in Schumann's career. His frequent visits to the Wiecks resulted in his forming a passionate attachment to Clara. The affection was reciprocated, but Wieck, the father, obstinately opposed the union on the ground of the uncertainty of Schumann's prospects in life. The story is a long and absorbingly interesting one, especially as it is revealed in Schumann's published letters.† It must suffice here to record that as Wieck's consent to the union could not be obtained, application was made to the law courts to legalize the marriage in spite of the parental refusal. Leave was granted, and the marriage took place on September 12, 1840. Later, accepting the inevitable, Wieck became reconciled to the couple.

Up to this period, Schumann had composed chiefly for the pianoforte, the only notable exception being a Symphony in G minor, which was withdrawn on the ground of its failure. He now devoted his powers to vocal music, and the larger symphonic forms. In the year 1840 he composed no fewer than one hundred songs, and in 1841 he composed the B flat Symphony (Op. 38), and that in D minor, which was afterwards revised and published as Op. 120. A third work of symphonic proportions, the Overture, Scherzo and Finale (Op. 52), and the first movement of the well-known Pianoforte concerto in A minor saw light in this happy and fruitful year. Chamber music next occupied Schumann's attention, and one of the most important creations of this period was the famous Pianoforte quintet (Op. 44). In 1843 he

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In 1844, after a tour in Germany and Russia with his wife, Schumann contemplated a visit to England, but obstacles intervened, and the project was abandoned, never to be revived. It was evident, however, that the idea of coming to this country was attractive to Schumann; and, indeed, at one time he thought of permanently settling here. In 1844 Schumann finally quitted Leipzig and went to reside at Dresden. He was suffering from over-work, and his condition began to excite concern. When, after care and rest, he recovered fair health, he again devoted himself to composition. By 1846 he had completed the C major Symphony (Op. 61). As Wagner was at Dresden during this period, the two musicians often met. Opera now engaged Schumann's mind, and the legend of 'Sainte Geneviève' was chosen as the basis of a libretto. After various vicissitudes, which are very apt to occur in the relations of librettists and composers, the work was completed, and on June 25, 1850, the first performance of 'Genoveva' took place. Other performances followed, but the work excited no enthusiasm, and it has failed to find a niche in the operatic pantheon. The 'Faust' music for concert performance gave much more satisfaction. This was completed and performed in 1848. A powerful work that still holds the field was one of the ripe fruits of this period. It is a setting of Byron's fine poem 'Manfred.' This work was produced on the stage by Liszt at Weimar on June 13, 1852. It is now more frequently given as a concert item. In 1850 Schumann accepted the post of Capellmeister at Düsseldorf, then vacated by Hiller. But although at first partially successful, it was soon evident that Schumann had no special gifts as a conductor, and an ominous return of his malady gradually incapacitated him from such arduous work.

It was at Düsseldorf that the E flat Symphony (known as the third, but strictly the fourth in order of composition), 'The Rhenish,' was composed and performed. It is recorded that he wrote the five movements of this great work between November 2 and December 9, 1850, and the first performance took place at Düsseldorf on February 6, 1851. 'The Pilgrimage of the Rose' (Op. 112) and 'The King's son' (Op. 116) are among the choral works of this period. An oratorio on 'Luther' was seriously contemplated, but never took shape. A Mass (Op. 147) and a Requiem (Op. 148) afforded some vent for Schumann's desire to write sacred choral works.

In 1853 a young musician, armed with an introduction from Joachim, waited on Schumann. The visitor was Brahms, then twenty years old. The result of the acquaintance thus begun has already been noted above.

In 1854 Schumann began again to suffer from distressing fits of depression. On February 27, 1854, during one of these brain storms, he threw himself

into the Rhine and was rescued by some boatmen. A short period of calm ensued, during which he completed some Variations on a theme he had dreamt he had derived from Schubert and Mendelssohn. These Variations have not been published, but the theme, with touching appropriateness, has been used by Brahms in his Variations (Op. 23), dedicated to Julie Schumann. Schumann soon relapsed into his depression, with the result that he had to enter a private asylum, where he died in the arms of his wife on July 29, 1856.

What is Schumann's position to-day in the world of music? How does his music appear in the perspective of a half-a-century? Some of the following estimates of Schumann as composer and critic will partially answer these questions.

#### SCHUMANN AS CRITIC.—BY ERNEST NEWMAN.

If George Henry Lewes's saying that 'the whole man thinks' was ever true of anyone, it was true of Schumann. There is little or nothing in him of that discrepancy between the artist and the man, between the inner and the outer life, that astonishes us in so many other musicians. It is this that gives his letters their peculiar beauty and their touch of pathos. With the sole exception of Beethoven, no musician has ever laboured so consciously to make his art an expression of the best of his life, and to make his life worthy of the best of his art. He is almost more bent on being a good man than on being a good composer. He was, in fact, the true child of his epoch—the Romanticist epoch that came after Goethe's 'Faust'—acutely aware of the warring tendencies in his breast, and eager to resolve that antinomy. Bach, we may be fairly sure, or Haydn, or Mozart, or Gluck, though they had their spiritual problems, were not obsessed by the desire to compose their inner and outer worlds into a higher unity, as Schumann perpetually was. He was pre-eminently introspective, as is sufficiently shown by the mere fact that he gave up so much of his life to talking about music as well as writing it. In this respect, too, he was the symbol of a new order of things in music. The older composers, broadly speaking, confined themselves to the creative side of their art. Bach, Handel, Haydn, Mozart and Beethoven rarely discuss music in general even in their letters, and their total contribution to criticism or aesthetics is negligible. Gluck wrote a good deal, but only in defence or elucidation of his own work. It is only with the Romanticists that a new type appears—that of the composer who is also a man of letters; Weber, perhaps, was the first of them. Even here distinctions have to be made if we would see Schumann in his true light. The vivacious and voluminous Hoffmann was a literary man with a bent towards music rather than a musician turned literary man. Berlioz took to journalism mainly for a living, otherwise he would hardly have taken up the pen for any purpose but to write about himself. Wagner's literary work was almost wholly in elucidation of

composed what many critics consider to be the most important and beautiful of his choral works, 'Paradise and the Peri,' a setting of an adaptation of Moore's 'Lalla Rookh.' A little later he began a choral setting of Goethe's 'Faust.'

In 1844, after a tour in Germany and Russia with his wife, Schumann contemplated a visit to England, but obstacles intervened, and the project was abandoned, never to be revived. It was evident, however, that the idea of coming to this country was attractive to Schumann; and, indeed, at one time he thought of permanently settling here. In 1844 Schumann finally quitted Leipzig and went to reside at Dresden. He was suffering from over-work, and his condition began to excite concern. When, after care and rest, he recovered fair health, he again devoted himself to composition. By 1846 he had completed the C major Symphony (Op. 61). As Wagner was at Dresden during this period, the two musicians often met. Opera now engaged Schumann's mind, and the legend of 'Sainte Geneviève' was chosen as the basis of a libretto. After various vicissitudes, which are very apt to occur in the relations of librettists and composers, the work was completed, and on June 25, 1850, the first performance of 'Genoveva' took place. Other performances followed, but the work excited no enthusiasm, and it has failed to find a niche in the operatic pantheon. The 'Faust' music for concert performance gave much more satisfaction. This was completed and performed in 1848. A powerful work that still holds the field was one of the ripe fruits of this period. It is a setting of Byron's fine poem 'Manfred.' This work was produced on the stage by Liszt at Weimar on June 13, 1852. It is now more frequently given as a concert item. In 1850 Schumann accepted the post of Capellmeister at Düsseldorf, then vacated by Hiller. But although at first partially successful, it was soon evident that Schumann had no special gifts as a conductor, and an ominous return of his malady gradually incapacitated him from such arduous work.

It was at Düsseldorf that the E flat Symphony (known as the third, but strictly the fourth in order of composition), 'The Rhenish,' was composed and performed. It is recorded that he wrote the five movements of this great work between November 2 and December 9, 1850, and the first performance took place at Düsseldorf on February 6, 1851. 'The Pilgrimage of the Rose' (Op. 112) and 'The King's son' (Op. 116) are among the choral works of this period. An oratorio on 'Luther' was seriously contemplated, but never took shape. A Mass (Op. 147) and a Requiem (Op. 148) afforded some vent for Schumann's desire to write sacred choral works.

In 1853 a young musician, armed with an introduction from Joachim, waited on Schumann. The visitor was Brahms, then twenty years old. The result of the acquaintance thus begun has already been noted above.

In 1854 Schumann began again to suffer from distressing fits of depression. On February 27, 1854, during one of these brain storms, he threw himself

into the Rhine and was rescued by some boatmen. A short period of calm ensued, during which he completed some Variations on a theme he had dreamt he had derived from Schubert and Mendelssohn. These Variations have not been published, but the theme, with touching appropriateness, has been used by Brahms in his Variations (Op. 23), dedicated to Julie Schumann. Schumann soon relapsed into his depression, with the result that he had to enter a private asylum, where he died in the arms of his wife on July 29, 1856.

What is Schumann's position to-day in the world of music? How does his music appear in the perspective of a half-a-century? Some of the following estimates of Schumann as composer and critic will partially answer these questions.

#### SCHUMANN AS CRITIC.—BY ERNEST NEWMAN.

If George Henry Lewes's saying that 'the whole man thinks' was ever true of anyone, it was true of Schumann. There is little or nothing in him of that discrepancy between the artist and the man, between the inner and the outer life, that astonishes us in so many other musicians. It is this that gives his letters their peculiar beauty and their touch of pathos. With the sole exception of Beethoven, no musician has ever laboured so consciously to make his art an expression of the best of his life, and to make his life worthy of the best of his art. He is almost more bent on being a good man than on being a good composer. He was, in fact, the true child of his epoch—the Romanticist epoch that came after Goethe's 'Faust'—acutely aware of the warring tendencies in his breast, and eager to resolve that antinomy. Bach, we may be fairly sure, or Haydn, or Mozart, or Gluck, though they had their spiritual problems, were not obsessed by the desire to compose their inner and outer worlds into a higher unity, as Schumann perpetually was. He was pre-eminently introspective, as is sufficiently shown by the mere fact that he gave up so much of his life to talking about music as well as writing it. In this respect, too, he was the symbol of a new order of things in music. The older composers, broadly speaking, confined themselves to the creative side of their art. Bach, Handel, Haydn, Mozart and Beethoven rarely discuss music in general even in their letters, and their total contribution to criticism or aesthetics is negligible. Gluck wrote a good deal, but only in defence or elucidation of his own work. It is only with the Romanticists that a new type appears—that of the composer who is also a man of letters; Weber, perhaps, was the first of them. Even here distinctions have to be made if we would see Schumann in his true light. The vivacious and voluminous Hoffmann was a literary man with a bent towards music rather than a musician turned literary man. Berlioz took to journalism mainly for a living, otherwise he would hardly have taken up the pen for any purpose but to write about himself. Wagner's literary work was almost wholly in elucidation of

his own ideas and aspirations. Schumann alone became a critic because it was an urgent need of his to find self-expression in this way. Equally strong in him with the impulse to create new worlds of his own was the desire to know everything that was being done by other men, and to estimate its worth in terms of principles more general than his own bias as a composer. And it was in doing this work that he realised that just as it is hard to attain harmonious unity of life as a man and an artist, so it is hard for the critic to resolve into unity the many beings that seem to have lodgment in his soul. Some standard of judgment obviously must be found if we are not to drift helplessly from one work of art to another, turning a different face to each; yet how to find the standard broad enough and sure enough to be applicable to all the art we are called upon to judge,—something more than the mere temperamental attraction or repulsion of the moment?

Schumann, like the thoughtful critic he was, saw the difficulty. He did not solve the complex problem, but he made a move towards the solution of it by writing under different pseudonyms. 'Florestan' was his more impulsive and 'Eusebius' his more reflective self, while 'Raro' was their judge and conciliator. It would really be a good thing for all critics to practise, for a time, some such outward projection of the different elements of their personalities. Criticism, in the last resort, is the attempt to induce others to see a thing as we see it. One important factor in the critic's equipment is the ability to place himself momentarily at other people's point of view,—to try to understand why they like what he dislikes, and *vice versa*. There is a Florestan and a Eusebius in each of us; the difficulty is to find our Raro; yet unless Raro has the last word, our criticism is not likely to command assent ten or twenty years hence. For the ages are the Raro to all of us; they score off, as it were, the extreme figures from all the contending opinions of one's own time, and find the true equation. The ideal critic would be he whose Raro alone spoke in public, after his Florestan and Eusebius had fully thrashed out their views before him in the quiet of his own chamber. When Schumann speaks in his own person, it is usually after some such internal hearing of both sides. Hence the general rightness of his judgments. One's first impression is that he was uncritically lenient towards work that we now see to have been of the second class. But if we read carefully his remarks upon people like Sterndale Bennett, for example, we see that, while kindly enthusiastic about the best elements in their work, he says against it practically all that can be said to-day. He never praises blindly, and rarely praises in excess, with the sole exception, perhaps, of Mendelssohn—which may probably be explained by personal affection and the closeness of association of the two men in Leipzig. Nothing indeed is more remarkable than the tact of his articles; only those who are daily engaged in the difficult business of criticism can appreciate the

delicate art with which he blends enthusiasm and disagreement. His catholicity was as astounding as the quickness of his perceptions. Perhaps no other German of that day, with Schumann's temperament and in Schumann's surroundings, could have been so sympathetic towards Berlioz, and probably no other man could have seized so rapidly upon all that was good and all that was bad in Berlioz's art. There is little to-day to add to his summing up of the case. He was, indeed, singularly sure in his judgments of new art; he fastened at once, for example, upon the peculiar virtues of men so different from himself and from each other as Berlioz, Chopin and Franz. With all his admiration for the classical composers, he was perfectly flexible in his ideas of form, even seeing that Berlioz's forms were generally justifiable as the only possible outlet for his peculiarly individual ideas. He made one or two mistakes over the early Wagner, but soon corrected them. His almost infallible scent for the right thing was never more clearly shown than in the short 'Neue Bahnen' article that proclaimed the importance of the youthful Brahms. His judgments as a rule, indeed, were unusually sound. This gives his writings their greatest appeal to us to-day; in his own time they must have been extraordinarily rich in the power of kindling enthusiasm for whatever was good in art. For few critics have written so lovingly of lovable things; there is a pure ecstasy in his best talk about Schubert or Bach or Beethoven that thrills us even now, after the lapse of seventy or eighty years. Altogether his was a critical faculty of more than usual breadth, sanity, and fineness. He had, too, a decided literary gift; many of his phrases are unsurpassable for the swiftness and penetrating quality of their imagery—his comparison of Beethoven, for instance, to 'a crowned lion with a splinter in his paw.' The form and trappings of some of his articles, with their smack of Jean Paul and early Romanticism, are now a little antiquated; but in substance his critical work as a whole is as fresh to-day as when it was written. Of all the music-lovers who are celebrating the centenary of Schumann this month, it is the critics, perhaps, who should think most warmly of the master, for it was in his critical work that he had the greatest difficulties to face, and that he most unmistakably broke fresh ground.

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which has gone to the making of the greatest composers. The Chorales out of which Bach's music grew as the branching beauty from a tree-trunk, were, in their origin, folk-songs. The themes of Haydn's symphonies are nearly always couched in the idiom of folk-music; and sometimes the master incorporated actual folk-tunes. So from national songs sprang the great line of symphonic composers; and even the greatest in the fullness of his power did not disdain to use simple unadorned folk-melody.\* The idiomatic relationship between German folk-songs and the simpler melodies of Schubert is obvious. Weber's tunes are saturated with the folk-spirit, as has often been noted. Even Mendelssohn, cut off as he was (by reason of his race) from any intimate connection with folk-music, even he recognized the vital power of the national element: his 'Italian' and 'Scotch' Symphonies are the most notable instances of the fact. Wagner, who in musical style was a sort of continuation of Weber, proves his stock in his earlier tunes†: pieces like the Steersman's song, Senta's ballad, and the Shepherd's song in 'Tannhäuser,' offer true examples of that naïveté which is the outstanding force of folk-music. The compositions of Brahms and Tchaikovsky may almost be accepted as the apotheoses of Hungarian and Russian folk-song.

Now in England our musical technic has outrun the need for expression. Those men among us who are moved by the inborn necessity of their natures to express their feelings in musical terms, find at their disposal the colossal symphonic technic which the Germans have slowly developed through several generations. But that German technic has been evolved from the germ of German nationalism, and places the whole force of national expression behind the feelings of the composer, while the Englishman has little or none of that force at his command. The English composer has for so long a time been dependent upon foreign music that he is apt, not only to use its technic, but to echo its feeling as well.

Twenty years ago the very existence of English folk-music was doubted; and certainly there was little connection between that music and 'the art' as then cultivated. Even if the British composer felt within him the national mood he would not dream of associating it with his 'art.' That was why the genius of Sullivan was driven in another direction. Instead of expressing his Irish feelings with a modest and suitable technic, he was 'artistically' constrained to a German technic too ponderous for his delicate muse. His 'Irish' Symphony is a very attenuated Celt smothered in the ample folds of a German burgher's clothing. It would have seemed 'inartistic' to the musical conscience of the time to have ignored that foreign technic, and to have been content with less ambitious appearances more suited to an undeveloped national feeling. But on the other hand it is impossible to express a greater feeling than exists; and so Sullivan seems to have come

to the conclusion that his powers were unequal to serious work.

And if the gulf between folk-music and art-music yawned wide for the Irish composer, how much worse was the position of the average English composer who was not even aware of the existence of his folk-music‡! Luckily for us in these latter days, this gulf has at last been bridged. In Elgar the spirit of English folk-music has a very real life, and has been consistently developed by a technic suitable to it. I think the Englishness of his music is most clearly seen in 'Caractacus.' This, of course, is as it should be—*must* be in so true-hearted a composer. Much of the music is so closely akin to our folk-songs that we seem to breathe the very spirit of our quiet, tender country life (see pp. 19-20, 27 *seq.*, especially the Druid maiden's song on pp. 33-4; 45 *seq.*; 71-72; 88 *seq.*; and many another page)—and it is just that quiet tenderness which is the salient feature of our folk-songs as distinct from our folk-dances. And the technic which Elgar has used to develop this specifically natural feeling has been the indigenous choral technic. He has done great work for us, not by expressing his personal feelings in all the glory of German methods, but by acting as a channel of national feeling, and conveying it by those choral means which come so naturally and joyfully to our lips. Is it a strange thing that music should be great when it has so great a force behind it, and so congenial a passage? Is it not common sense to sing in the vulgar tongue? For the assumption of universalism in music is as vain as universalism in language. A great poet does his best work in his own national tongue, and takes pride in an allusiveness which causes his readers to recognize his work as their very own—that is the method of Homer, Shakespeare, Whitman and the rest of them. It is the minor poet who disdains all reference to the village pump. So also in music: it is the little musician who strives for the far horizon of universalism. The great man feels (consciously or unconsciously) that his greatness derives from a spirit that lies deeper than his individuality, and he knows that only by getting into contact with that spirit can he do any good work. I am not inferring, and I do not believe, that a true school of British music will be built up by 'playing at folk-songs'—dressing them up as overtures, symphonies,§ and the like. But I do most earnestly believe that we can only get our great music by expressing and developing the same national emotional tendencies which, in primitive form, are found in folk-songs and folk-dances. And a large study of our folk-music will help towards this. Universal recognition will come afterwards to those who are great enough, as it has come to Elgar. But the joy and value of work does not lie chiefly in recognition.

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## MUSICAL FORM.

BY E. HAROLD DAVIES.

'Moreover Form itself must drop into the background and become a *hidden presence* rather than an obvious and pressing feature.' (*Sir Hubert Parry in Grove's Dictionary—Article on Form.*)

There is, perhaps, nothing new to be said; it is only the old that needs to be newly said, for one is continually confronted by the spectacle of people quarrelling in wilful perversity over what is 'form' and what is not 'form,' when a realisation of the root of the matter would largely allay their differences.

Sometimes it would seem as if the whole *casus belli* between classicists and romanticists, between absolutists and programmatists, were this same question of form. It is at least one of the main points of contention, and the future of music is conceived as not more a matter of extended tonal and harmonic range, of rhythm or orchestral colour, than it is a matter of freer forms of expression. The ardent advocate of programme-music generally sees in his opponent a stickler for conventional classic forms, and especially for what is called 'sonata' form. The equally zealous admirer of the classic school (whatever that may be) can only discern in his foeman one who would relegate the art to a formless and chaotic state. Yet so great a programmatist as Richard Strauss assures us that in composing he has always musical form in view.

The misunderstanding surely lies in a wrong interpretation of form; in a too mechanical and inelastic view of its use. On the other hand, the remedy will be found in a firm grasp of *essential principles*, and, if necessary, a merciless scattering of inadequate rules, precedents and conventions. Principles are eternal; rules are often so undermined with exceptions that they must be forgotten almost as soon as they are learned.

What then is at the root of the question? That form is simply order, intelligibility, proportion, and nothing more. Chaos is confusing, destructive of reason; order is informing, and leaves an abiding mental image. These simple attributes of form are common to all the arts; but music has one distinctive peculiarity which is all its own. The art of painting, for example, is stationary, self-contained, an ever-present whole; while music is a ceaselessly-moving panorama, a succession of momentary impressions, each of which in turn displaces the last.

This distinction calls for special provision, hence the fundamental axiom that some kind of *repetition* is the inevitable basis on which form in music must rest. If there is to be any permanent impress upon the hearer's mind, if he is to carry away any ordered recollection of what he has listened to, it can only be secured by reverting, in some way or other, to the central interests of the work. And even apart from memory, this reversion is essential to the appreciation of organic unity. Do we not *look* at a picture in precisely this way? After first realising its most conspicuous

features (principal subject), we next examine subordinate details (attendant and contrastive themes), and then as surely does our gaze revert to the main figures, but with now a fuller sense of the unity and proportion of the whole.

Granted then this principle of repetition as fundamental, the need for *contrast*, relief, must be enunciated as the second axiom. There is a dual necessity in this. By mere repetition, *i.e.*, reiteration of the same thing, the brain is soon wearied, physically depleted; the power of thought and perception being alike destroyed. On this count alone, contrast is the imperative demand for recreation, mental restoration. But it is also the chief means of perception; we realise a thing almost wholly by virtue of comparison with its surroundings, and apart from this there can be no intelligent realisation. Furthermore, in the whole range of Art the degrees of contrast are also the degrees of expression.

On the other hand, contrast which is too violent, too sudden, provokes a sense of incongruity, sometimes of ludicrous inconsistency and in-harmony of style. To contrast therefore must be added the sense of proportion, the instinct for fitness, as ever-presiding arbiters over all forms.

With these two axioms in hand, plus the instinct for proportion, that which Sir Hubert Parry calls 'primary form,' *i.e.*, statement, contrast, re-statement (A B A), would appear to be sufficient for all practical purposes. It embraces the whole psychology of musical structure; it is simple—as truth itself; elastic, capable of illimitable extension, the eternal parent of all succeeding varieties.

It would be difficult in this short space to show how the statement (A) might be simple or complex, of single or dual (binary) aspect; to show how the contrast (B) might be development or episode; to argue whether the re-statement (A) should be partial, complete, exact or varied; or, for that matter, how many re-statements, variants or contrasts there should be. Nor is it possible at this juncture to discuss the much-vexed question of key-relationship, that perpetually shifting ground—the very quicksand of perishing pedants.

Ceaseless growth is the order of evolution. Laws are few, but manifestations are countless; and in Art, as in Nature, the spheres of operation can never be compassed.

Then let the bounds of our art, both tonal and formal, be enlarged to the uttermost extent, so long as we retain and clearly discern, first, the principle of conservation, on which the human mind may rest; secondly, the principle of contrast, which is the sole light of perception; and lastly, the sense of proportion, which is the true source of artistic joy and ultimate perfection.

Surely all can agree here.

Mr. Herbert Whittaker, whose public reputation has been made chiefly by his achievements in connection with the Blackpool Glee and Madrigal Society, has been appointed conductor of the North Staffordshire and District Choral Society and of the Manchester Vocal Society. His friends will all wish him success in these responsible posts.

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The revival of 'La Sonnambula' is also of purely personal significance. Nothing but the fiat of a *prima donna* would bring it into the repertory at this time of day. There is undoubted power in the closing scene, but one has to yawn through three acts of tedious action and melodious nothing to get to it.—*The Observer*.

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whose birth was celebrated last month, a letter has recently been published, and for the first time, in *Die Musik*. It was written in 1830 and addressed to Emilie, wife of his brother Julius. In it he says:—‘The French is going on capitally. I read every day the *Constitutionnel*, and the *Journal des Débats* (also the English *Times*).’ The Julius mentioned in the letter and his elder brother Eduard were inheritors of the book firm founded by their father.

To commemorate the hundredth anniversary of the Kaiserl. Königl. Gesellschaft der Musikfreunde in Vienna, which takes place in 1912, the Society has decided to offer a prize of 10,000 Kronen (about £400) for a work for mixed chorus and orchestra (with or without solo voices). The poem on which the composition is founded must not have a political tendency. It may be written in any language, but if it is not in the German language a German translation must be provided. The competition is open to composers of all nationalities, but no composer may send in more than one work. It must be unpublished, and not previously performed in public. A copy of the score, *not the original manuscript*, should be sent. In forwarding MSS., the usual conditions should be observed—i.e., the work should be provided with a motto or *nom de plume*, and accompanied by a sealed envelope with the motto or *nom de plume* written outside, and containing the name and address of the competitor. The compositions to be sent at composers’ risk and expense. The last day for sending in works is May 1, 1912. The manuscript of the prize work becomes the property of the Gesellschaft der Musikfreunde and the Society has the right of first performance, which is to take place during the season of 1912-13, as well as of subsequent repetitions. Otherwise the work remains the composer’s property. The following gentlemen have kindly consented to act as adjudicators in the competition—Dr. Karl Goldmark, composer (Vienna); Dr. Robert Hirschfeld, musical critic (Vienna); Geheimrath Dr. Hermann Kretschmar, Principal of the Königl. Hochschule (Berlin); Dr. Dan de Lange, Director of the Conservatoire (Amsterdam); Herr Ferdinand Löwe, Conductor (Vienna Concertverein); Herr Gustav Mahler, composer (Vienna); and Herr Franz Schalk, Conductor at the Imperial Opera (Vienna). On inquiry, the Directors of the Königl. Kaiserl. Gesellschaft der Musikfreunde in Vienna will forward, free of cost, any further information.

It will be seen from a statistical abstract recently issued by the Board of Trade, that our imports of musical instruments and accessories are declining in number and value. The following is the statement made:

|                             | Imports from all countries. |         | Imports (consignments) from Germany. |         |
|-----------------------------|-----------------------------|---------|--------------------------------------|---------|
|                             | Number                      | £       | Number                               | £       |
| Pianos:—                    |                             |         |                                      |         |
| 1906 .. .. .                | 22,327                      | 706,244 | 20,463                               | 621,499 |
| 1907 .. .. .                | 22,101                      | 677,495 | 20,319                               | 615,474 |
| 1908 .. .. .                | 19,032                      | 614,723 | 18,262                               | 554,824 |
| 1909 .. .. .                | 18,687                      | 569,250 | 16,961                               | 505,083 |
| Organs and harmoniums:—     |                             |         |                                      |         |
| 1906 .. .. .                | 8,094                       | 114,086 | 54                                   | 1,492   |
| 1907 .. .. .                | 7,818                       | 100,843 | 66                                   | 1,542   |
| 1908 .. .. .                | 6,622                       | 89,290  | 62                                   | 926     |
| 1909 .. .. .                | 4,979                       | 65,731  | 41                                   | 909     |
| Other musical instruments:— |                             |         |                                      |         |
| 1906 .. .. .                | 371,979                     | 97,075  | 330,701                              | 57,714  |
| 1907 .. .. .                | 366,608                     | 78,549  | 327,250                              | 50,216  |
| 1908 .. .. .                | 390,120                     | 77,200  | 335,625                              | 48,270  |
| 1909 .. .. .                | 412,970                     | 69,806  | 383,349                              | 46,507  |
| Musical instrument parts:—  |                             |         |                                      |         |
| 1906 .. .. .                | —                           | 247,058 | —                                    | 133,868 |
| 1907 .. .. .                | —                           | 277,006 | —                                    | 120,615 |
| 1908 .. .. .                | —                           | 297,117 | —                                    | 151,612 |
| 1909 .. .. .                | —                           | 247,623 | —                                    | 119,778 |

\* Organs cannot be distinguished from harmoniums.

The preliminary announcements of the programmes for the Gloucester musical festival, which will take place from September 6 to 9 inclusive, are as follows: Tuesday morning, Sullivan’s ‘In Memoriam’ overture and ‘Elijah’; evening, a new orchestral work specially written for the festival by Dr. Vaughan Williams and Elgar’s ‘Dream of Gerontius.’ Wednesday morning, Sir Hubert Parry’s ‘Beyond these voices there is peace,’ Elgar’s Symphony, and a new work for Organ and Orchestra by Basil Harwood; also Brahms’s Rhapsodie for alto solo and male voices, and Goetz’s ‘By the waters of Babylon’; evening (in the Shire Hall), Parry’s ‘Ode to music’ and Dr. Herbert Brewer’s new Suite for chorus and orchestra, ‘Summer sports,’ composed for the festival. Thursday morning, Richard Strauss’s ‘Tod und Verklärung’ and Verdi’s ‘Requiem,’ Beethoven’s ‘Eroica’ Symphony, and C. H. Lloyd’s motet ‘The righteous live for evermore’; evening, a new choral work by Granville Bantock and the ‘Hymn of Praise.’ Friday morning, the ‘Messiah.’ The usual opening service will take place in the Cathedral on Sunday, September 4. Sir Edward Elgar, Sir Hubert Parry, Dr. Vaughan Williams, Dr. Harwood, Dr. Brewer, Dr. Lloyd and Mr. Granville Bantock will conduct their own compositions, and Dr. A. Herbert Brewer will, as usual, be the conductor-in-chief of the festival.

Some of the musical instruments which belonged to great composers have been preserved, and among them are prominent: Handel’s double-harpsichord, now in the Victoria and Albert Museum; Beethoven’s pianoforte presented to him by Mr. Thomas Broadwood; and the spinet and ‘grand’ pianoforte on which Mozart and his sister Nannerl used to play. On the other hand, of valuable instruments which belonged to Bach, there is, however, no trace. And what indeed became of the organ, the double spinet, the single spinet, which ‘according to her husband’s desire,’ Purcell’s widow gave to her son Edward?

An article entitled ‘L’Alto de Mozart,’ recently published in *Le Guide Musical*, gives an interesting account of an instrument which once belonged to Mozart. As a boy he played the violin, but in 1777 his father, in a letter, expressed a fear that he was neglecting his practice. Mozart, in fact, in later years preferred the viola. In 1785, when his father visited Vienna, we read of the last three of the six quartets dedicated to Haydn being tried over at Mozart’s house, Haydn himself being leader, Dittersdorf and Vanhall second violin and violoncello, respectively, while Mozart played the viola. The ‘alto’ (or tenor as it is named in England) mentioned in the *Guide Musical* article, was probably the very one on which the composer played at the performance just mentioned. After his death it became the property of Dr. Zizius, Professor at the Vienna University, and when he died in 1826 it was sold to Professor Leopold Jansa, a member of the Imperial Chapel at Vienna. Lord Wentworth, who afterwards became Count Lovelace, was a pupil and friend of this distinguished composer, and he bought it in 1875 from Jansa’s widow. Finally it was acquired last year from the Countess Lovelace by Mr. Edward Speyer, the writer of the article mentioned, and in it he gives documentary evidence which leaves no doubt as to the instrument having belonged to the persons mentioned. On the label inside is the following:

Giouani Paulo Megni  
A Brescia. 1615.

whose birth was celebrated last month, a letter has recently been published, and for the first time, in *Die Musik*. It was written in 1830 and addressed to Emilie, wife of his brother Julius. In it he says:—'The French is going on capitally. I read every day the *Constitutionnel*, and the *Journal des Débats* (also the English *Times*).' The Julius mentioned in the letter and his elder brother Eduard were inheritors of the book firm founded by their father.

To commemorate the hundredth anniversary of the Kaiserl. Königl. Gesellschaft der Musikfreunde in Vienna, which takes place in 1912, the Society has decided to offer a prize of 10,000 Kronen (about £400) for a work for mixed chorus and orchestra (with or without solo voices). The poem on which the composition is founded must not have a political tendency. It may be written in any language, but if it is not in the German language a German translation must be provided. The competition is open to composers of all nationalities, but no composer may send in more than one work. It must be unpublished, and not previously performed in public. A copy of the score, *not the original manuscript*, should be sent. In forwarding MSS., the usual conditions should be observed—*viz.*, the work should be provided with a motto or *nom de plume*, and accompanied by a sealed envelope with the motto or *nom de plume* written outside, and containing the name and address of the competitor. The compositions to be sent at composers' risk and expense. The last day for sending in works is May 1, 1912. The manuscript of the prize work becomes the property of the Gesellschaft der Musikfreunde and the Society has the right of first performance, which is to take place during the season of 1912-13, as well as of subsequent repetitions. Otherwise the work remains the composer's property. The following gentlemen have kindly consented to act as adjudicators in the competition—Dr. Karl Goldmark, composer (Vienna); Dr. Robert Hirschfeld, musical critic (Vienna); Geheimrath Dr. Hermann Kretschmar, Principal of the Königl. Hochschule (Berlin); Dr. Dan de Lange, Director of the Conservatoire (Amsterdam); Herr Ferdinand Löwe, Conductor (Vienna Concertverein); Herr Gustav Mahler, composer (Vienna); and Herr Franz Schalk, Conductor at the Imperial Opera (Vienna). On inquiry, the Directors of the Königl. Kaiserl. Gesellschaft der Musikfreunde in Vienna will forward, free of cost, any further information.

It will be seen from a statistical abstract recently issued by the Board of Trade, that our imports of musical instruments and accessories are declining in number and value. The following is the statement made:

|                             | Imports from all countries. |         | Imports (consignments) from Germany. |         |
|-----------------------------|-----------------------------|---------|--------------------------------------|---------|
|                             | Number                      | £       | Number                               | £       |
| Pianos:—                    |                             |         |                                      |         |
| 1906 .. .. .                | 22,327                      | 706,244 | 20,463                               | 621,499 |
| 1907 .. .. .                | 22,101                      | 677,495 | 20,319                               | 615,474 |
| 1908 .. .. .                | 19,032                      | 614,723 | 18,262                               | 554,824 |
| 1909 .. .. .                | 18,687                      | 569,250 | 16,961                               | 505,083 |
| Organs and harmoniums:—     |                             |         |                                      |         |
| 1906 .. .. .                | 8,094                       | 114,086 | 54                                   | 1,492   |
| 1907 .. .. .                | 7,818                       | 100,843 | 66                                   | 1,542   |
| 1908 .. .. .                | 6,622                       | 89,290  | 62                                   | 926     |
| 1909 .. .. .                | 4,979                       | 65,731  | 41                                   | 909     |
| Other musical instruments:— |                             |         |                                      |         |
| 1906 .. .. .                | 371,979                     | 97,075  | 330,701                              | 57,714  |
| 1907 .. .. .                | 366,608                     | 78,549  | 327,250                              | 50,216  |
| 1908 .. .. .                | 390,120                     | 77,200  | 335,625                              | 48,270  |
| 1909 .. .. .                | 412,970                     | 69,806  | 383,349                              | 46,507  |
| Musical instrument parts:—  |                             |         |                                      |         |
| 1906 .. .. .                | —                           | 247,058 | —                                    | 133,868 |
| 1907 .. .. .                | —                           | 277,006 | —                                    | 120,615 |
| 1908 .. .. .                | —                           | 297,117 | —                                    | 151,612 |
| 1909 .. .. .                | —                           | 247,623 | —                                    | 119,778 |

\* Organs cannot be distinguished from harmoniums.

The preliminary announcements of the programmes for the Gloucester musical festival, which will take place from September 6 to 9 inclusive, are as follows: Tuesday morning, Sullivan's 'In Memoriam' overture and 'Elijah'; evening, a new orchestral work specially written for the festival by Dr. Vaughan Williams and Elgar's 'Dream of Gerontius.' Wednesday morning, Sir Hubert Parry's 'Beyond these voices there is peace,' Elgar's Symphony, and a new work for Organ and Orchestra by Basil Harwood; also Brahms's Rhapsodie for alto solo and male voices, and Goetz's 'By the waters of Babylon'; evening (in the Shire Hall), Parry's 'Ode to music' and Dr. Herbert Brewer's new Suite for chorus and orchestra, 'Summer sports,' composed for the festival. Thursday morning, Richard Strauss's 'Tod und Verklärung' and Verdi's 'Requiem,' Beethoven's 'Eroica' Symphony, and C. H. Lloyd's motet 'The righteous live for evermore'; evening, a new choral work by Granville Bantock and the 'Hymn of Praise.' Friday morning, the 'Messiah.' The usual opening service will take place in the Cathedral on Sunday, September 4. Sir Edward Elgar, Sir Hubert Parry, Dr. Vaughan Williams, Dr. Harwood, Dr. Brewer, Dr. Lloyd and Mr. Granville Bantock will conduct their own compositions, and Dr. A. Herbert Brewer will, as usual, be the conductor-in-chief of the festival.

Some of the musical instruments which belonged to great composers have been preserved, and among them are prominent: Handel's double-harpsichord, now in the Victoria and Albert Museum; Beethoven's pianoforte presented to him by Mr. Thomas Broadwood; and the spinet and 'grand' pianoforte on which Mozart and his sister Nannerl used to play. On the other hand, of valuable instruments which belonged to Bach, there is, however, no trace. And what indeed became of the organ, the double spinet, the single spinet, which 'according to her husband's desire,' Purcell's widow gave to her son Edward?

An article entitled 'L'Alto de Mozart,' recently published in *Le Guide Musical*, gives an interesting account of an instrument which once belonged to Mozart. As a boy he played the violin, but in 1777 his father, in a letter, expressed a fear that he was neglecting his practice. Mozart, in fact, in later years preferred the viola. In 1785, when his father visited Vienna, we read of the last three of the six quartets dedicated to Haydn being tried over at Mozart's house, Haydn himself being leader, Dittersdorf and Vanhall second violin and violoncello, respectively, while Mozart played the viola. The 'alto' (or tenor as it is named in England) mentioned in the *Guide Musical* article, was probably the very one on which the composer played at the performance just mentioned. After his death it became the property of Dr. Zizius, Professor at the Vienna University, and when he died in 1826 it was sold to Professor Leopold Jansa, a member of the Imperial Chapel at Vienna. Lord Wentworth, who afterwards became Count Lovelace, was a pupil and friend of this distinguished composer, and he bought it in 1875 from Jansa's widow. Finally it was acquired last year from the Countess Lovelace by Mr. Edward Speyer, the writer of the article mentioned, and in it he gives documentary evidence which leaves no doubt as to the instrument having belonged to the persons mentioned. On the label inside is the following:

Giouani Paulo Megni  
A Brescia. 1615.

Why does disaster so constantly attend on novelists who venture to introduce musical topics? Here is Miss Marjorie Bowen, whose 'Viper of Milan' and more recent work, 'I will maintain,' show a familiarity with the periods described which is little short of wonderful in so young a writer, but who is no more able than the rest to avoid misfortune when she somewhat needlessly introduces musical details. In her recent book the hero, William of Orange—our William III.—is represented as attending a ball in the Binnenhof at the Hague, his age at the time being given as seventeen. As he was born in 1650, this brings us to the year 1667. During the evening 'the violins struck up the Sarabande from Campia's "Tancrède." Campia is no doubt intended, and the error in the name is simply a misprint which may be forgiven, but Campia was born in 1660, and was therefore only seven years old at that time, and moreover 'Tancrède,' as a matter of fact, was not produced till 1702—i.e., thirty-five years later, which was actually the date of William's death. A few pages further we read: 'the next dance was a minuet by Sully . . . called "Le Temple de la Paix." Sully should of course be Lully, and is another case of careless proof-reading; but here again Miss Bowen is out of her reckoning by eighteen years, for the work in question did not appear till 1685. It is no shame, even to a well-read musician, to have no acquaintance with the works of Campia, but having resolved by some mysterious principle of selection to bring in his name, it is curious that the author should not have consulted one of the many available works of reference, and thus avoided error.

A portrait of Schumann was given in our issue for November, 1905, in connection with an article on the composer's music in England which appeared in that number.

### THE VEIL.

DR. COWEN'S NEW CHORAL WORK FOR THE  
CARDIFF FESTIVAL, SEPTEMBER, 1910.

It will be matter of interest to the promoters of musical festivals and the leading choral societies throughout the Empire to know that Dr. Cowen has completed a choral work of great importance and scope.

The former essays of the composer in this form of composition, amongst which may be mentioned 'The Rose Maiden' (1870, when he was eighteen years of age), 'The Sleeping Beauty,' 'The Water Lily' and 'St. John's eve,' have all enjoyed vogue, and have exhibited his flow of melody and welcome lucidity. It is generally agreed that his somewhat neglected setting of Collins's 'Ode to the passions,' which was produced at the Leeds festival in 1898, revealed a great development of his talent. But unless we are much mistaken his new work will be pronounced to excel all his previous achievements. The idiom in which it is cast in order to express the mysticism and sublimity of the poem, is one not previously employed by the composer. But it seems natural enough.

The new work is a setting of portions of Robert Buchanan's profound and powerful poem, entitled 'The Book of Orm,' which was published in 1870. In view of the difficulty of finding subjects of sufficient breadth and intensity for choral treatment, it is not a little remarkable that this deeply significant poem with its magnificent and thrilling diction has escaped attention for so long.

The 'Book of Orm' is in brief an apologia for or a vindication of the ways of God to men. Its scope is indicated by the mottoes fixed by Buchanan at the head of his book. They are as follows:

*This also we humbly beg,—that Human things may not prejudice such as are Divine, neither that from the unlocking of the Gates of Sense, and the kindling of a greater Natural Light, anything of incredulity or intellectual might may arise in our minds towards DIVINE MYSTERIES.*—'Students' Prayer,' Bacon.

*To vindicate the ways of God to man.*—Milton.

*God's Mystery will I vindicate, the Mystery of the Veil and of the Shadow; yea, also Death and Sorrow, God's divine Angels on all earths; and I will vindicate the Soul, that the Soul may vindicate the Flesh; and all these things shall vindicate Evil, proving God's mercy to His creatures, great and small.*—A rune found in the starlight.

The poem is in eight sections, but only portions of seven are drawn upon by the composer. The prelude is entitled 'The book of visions seen by Orm the Celt,' and contains the lines:

O brother, hold me by the hand, and hearken,  
For these things I shall phrase are thine and mine,  
And all men's—all are seeking for a sign.

These words are sung by the solo baritone as an introduction to Part I. They are preceded by a striking chordal theme, which is used and developed significantly:



Part I. (The Veil woven) which has for its text the following lines

*How God in the beginning drew  
Over His face the Veil of blue,  
Wherefore no soul of mortal race  
Hath ever look'd upon the Face.*

commences with a chorus to the words

In the beginning,  
Ere man grew,  
The Veil was woven  
Bright and blue;

which is introduced by these mysterious chords:



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which is introduced by these mysterious chords:





Later the following theme occurs :



A powerful climax is made at the words :

Evermore hoping,  
Evermore seeking,  
Nevermore guessing  
The Master so near.

An Evangel, 'whom God loved deep,' touched at the grief of mortals, groping, weeping and 'blundering onward from race to race,' asks : 'Were it not better, once and for ever, to unveil the Face?' This (a tenor solo) is introduced by the following passage :



God answers : 'Not yet ! Much is to remember, Much to forget,' and a short tranquil chorus to the words :

And, with eyes tear-clouded  
He gazed through the luminous  
Star in-wrought, beautiful,  
Folds of the Veil.

ends the first section of Part I.

The second section, entitled 'Earth the mother,' has an instrumental introduction which begins thus :



and the words for some time are given to a soprano soloist, and afterwards the chorus, as Mankind, the children of the Mother Earth, cry out to the empty air :

Father of mortals,  
Art Thou there ?

This despairing appeal is answered from the thunder-cloud in a choral climax of great intensity :

I am God the Maker !  
I am God the Master !  
I am God the Father !

But although the Master 'made sign on sign,' the people heard not, the people saw not :

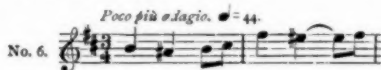
Earth and her children  
Were deaf and blind.  
While, over them, dreaming,  
Deepen'd the luminous  
Star in-wrought, beautiful  
Folds of the wondrous Veil.

With this impressive passage the First Part ends.

Part II. is entitled 'The Dream of the World without Death,' and has for its motto the following words :

*Songs of corruption, woven thus,  
With tender thoughts and tremulous,  
Sitting with a solemn face  
In an island burying-place,  
While weary waves broke sad and slow  
O'er weedy wastes of sand below,  
And stretch'd on every side of me  
The rainy grief of the gray sea.*

The music here becomes of deep interest. The Watcher at the Deathbed (baritone solo) sings *quasi recit.* a Phantasy, and then falls into a dream—'the Dream of the World without Death.' This is associated with a *tremolo* theme :



and later by another significant phrase :



A *Maestoso* choral section, introduced by a striking ascending passage :



culminates in a thrilling climax. The words are

The Master on His throne  
Openeth now the seventh seal of wonder,  
And beckoneth back the angel men name Death.

The vision continues, still allied to a choral setting; the dreamer recounts the effect of the imagined decree on Mankind :

And the world shrieked, and the summer time was bitter,  
And men and women feared the air behind them ;  
And for lack of its green graves the world was hateful.

No comfort in the slow farewell,  
Nor gentle shutting of beloved eyes ;  
There were no sweet green graves to sit and muse on,  
Till grief should grow a summer meditation, . . .  
Nothing but sudden parting—and a blankness.

A mother (contralto) bewails the sudden snatching of her little ones. Her deeply emotional music is introduced by a theme of much charm :





Later the following theme occurs :



A powerful climax is made at the words :

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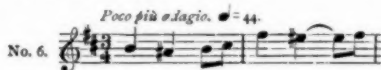
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She exclaims that their mouths

Blew rosebuds to the rosebuds, and their eyes  
Looked violets at the violets, and their hair  
Made sunshine in the sunshine, and their passing  
Left a pleasure in the dewy leaves behind them;  
And suddenly my little son looked upward,  
And his eyes were dried like dewdrops; and his going  
Was like a blow of fire upon my face.

A few solemn chords



precede the poignant utterance

And my little son was gone.

The Watcher awakes, and realises that he has but  
dreamed. He cries:

O unseen Sender of Corruption,  
I bless Thee for the wonder of Thy mercy,  
Which softeneth the mystery and the parting.

This streams into a choral refrain to the same  
words, and the first section of Part II. comes to an  
imposing conclusion.

(To be continued.)

## THE FUNCTION OF ART.

BY FREDERICK CHARLES BAKER.

The function of Art lies in its adaptability to suggest the spiritual and the ideal. Unless the salient principal quality of an art-product exhibits a clear æsthetic ideal, its claim to be designated as a work of art cannot be justified. Therefore, when in painting, music, or sculpture, we gain nothing but amusement or pleasing sensations, we may definitely conclude that we are not in the environment of Art at all. The essential character of Art—as in painting, for instance—is first to eliminate the crude and ugly, and secondly to aggrandize all component parts of beauty, and present them in such a manner as to suggest some synthetical ideal, so that we may learn to perceive not only the beauty of holiness but also the holiness of beauty.

Ideals may be suggested to us either by beauty of form, colour, or sound. If by beauty of sound, then it is by means of music, which proves that its special function is not merely to charm the auditory nerve, but to enhance the elements of our finer nature and elevate our minds with noble ideas. In other words, it is the mission of music to supply our consciousness with mystic presentations, so that our cerebral activity abounds in rich and beautiful thoughts which will predominate over our animal tendencies and leave our volitional powers more firm to 'eschew evil and do good.' It is this attribute of a composition, or the want of it, that determines whether such a composition shall stand as a work of Art or not. No amount of contrapuntal ingenuity or polyphonic complexity can compensate for the lack of essence of character in a composition. Hence for this reason there is such a thing as right and wrong in the *morale* of music, so that it is essential to have it classified in order that the inexperienced, when asking for bread, shall not be given a stone.

When music has nothing for its recommendation but rhythm and an inane melody, it is of little use for enhancing our finer feelings, for such music as this acts mainly upon the motor and sensory nerves only, and may be said to truly serve the flesh more than the spirit. Rhythm, although an essential element of music, must not be the *summum bonum* of its character, for rhythm at most can only appeal to our emotional faculties, as it does even to animals. Evidence to prove this dictum abounds in the form of so-called dance music, where the rhythm is very marked and conspicuous by its preponderance. Music of this class affects our heart pulsations so that we feel light-hearted and excitable, but from such music we do not gain noble thoughts nor the inclination to aspire to better things, for the simple reason that such music does not embody a noble thought or representative idea. Hence it is impossible to assign to this species of music any art-form that can be worthily called Art.

What is known as sentimental music also lacks the essential qualities of Art for similar reasons. Music of this type obtains sympathy with our nerves of sensibility, and thereby affects our sentiments to such a degree that our emotions degenerate into mere sentimentality. Sentimentality is so injurious to our strength of character that great care must be taken not to encourage it—that is, if we would avoid having a weak, maudlin, and ignoble temperament, rather than one which is strong, royal, and self-contained. If music is to be considered as the exponent of the moral ideal as well as the æsthetic ideal, it must suggest something more than mere sentimentality, or its asset to a nation will be in strict conflict with the object of Art altogether, for it would tend to encourage a nation of effeminate and hysterical erotomaniacs rather than a nation of sane, healthy, level-headed men, and the function of Art, rather than suggesting the spiritual and ideal, would find its rôle as the handmaid of degeneration.

Hence it is only that which is known as 'classical music' that can claim consideration in the function of Art. This kind of music acts not only on the motor and sensory nerves, but simultaneously on the intelligence as well, and is conspicuous by its very character—it allows sensuousness, but never sensuality; intellectuality, but not pedantry; sentiment, but not sentimentality. Its function, therefore, is obvious, for it must tend to strengthen our weakness, sober our lives, and so help us to cultivate what Tennyson so well expresses as 'self-reverence, self-knowledge and self-control.' Through the media of melody and harmony the composer expresses his ideas, and by his consummate art excites our sense of beauty, so that we gain from his composition some spiritual significance or moral ideals.

'Fine Art,' says Ruskin, 'is that in which the hand, the heart, and the head go together. Greatness of Art consists first in earnest and intense seizing of natural facts; then the ordering these facts by strength of human intellect, so as to make them for all who look upon them to the utmost serviceable, memorable and beautiful. And thus great Art is nothing else than the type of a strong and noble life.' Real Art, then, whether as classical music, painting, or sculpture, reveals beauty, not only as a phenomenal substance but as a spirit, for in the finite we behold the Infinite, and in the visible the Invisible. If the plastic arts can suggest beauty through concrete forms, music can suggest, by its subtle allusiveness, many inexpressible and transcendental ideals, and for this reason a place is assigned to it in our forms of public worship, because of its efficacy in quickening the pneuma, or God-consciousness within us. 'It is,' as Plato says, 'the essence of order, and leads to all that is good,

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## THE FUNCTION OF ART.

BY FREDERICK CHARLES BAKER.

The function of Art lies in its adaptability to suggest the spiritual and the ideal. Unless the salient principal quality of an art-product exhibits a clear æsthetic ideal, its claim to be designated as a work of art cannot be justified. Therefore, when in painting, music, or sculpture, we gain nothing but amusement or pleasing sensations, we may definitely conclude that we are not in the environment of Art at all. The essential character of Art—as in painting, for instance—is first to eliminate the crude and ugly, and secondly to aggrandize all component parts of beauty, and present them in such a manner as to suggest some synthetical ideal, so that we may learn to perceive not only the beauty of holiness but also the holiness of beauty.

Ideals may be suggested to us either by beauty of form, colour, or sound. If by beauty of sound, then it is by means of music, which proves that its special function is not merely to charm the auditory nerve, but to enhance the elements of our finer nature and elevate our minds with noble ideas. In other words, it is the mission of music to supply our consciousness with mystic presentations, so that our cerebral activity abounds in rich and beautiful thoughts which will predominate over our animal tendencies and leave our volitional powers more firm to 'eschew evil and do good.' It is this attribute of a composition, or the want of it, that determines whether such a composition shall stand as a work of Art or not. No amount of contrapuntal ingenuity or polyphonic complexity can compensate for the lack of essence of character in a composition. Hence for this reason there is such a thing as right and wrong in the *morale* of music, so that it is essential to have it classified in order that the inexperienced, when asking for bread, shall not be given a stone.

When music has nothing for its recommendation but rhythm and an inane melody, it is of little use for enhancing our finer feelings, for such music as this acts mainly upon the motor and sensory nerves only, and may be said to truly serve the flesh more than the spirit. Rhythm, although an essential element of music, must not be the *summum bonum* of its character, for rhythm at most can only appeal to our emotional faculties, as it does even to animals. Evidence to prove this dictum abounds in the form of so-called dance music, where the rhythm is very marked and conspicuous by its preponderance. Music of this class affects our heart pulsations so that we feel light-hearted and excitable, but from such music we do not gain noble thoughts nor the inclination to aspire to better things, for the simple reason that such music does not embody a noble thought or representative idea. Hence it is impossible to assign to this species of music any art-form that can be worthily called Art.

What is known as sentimental music also lacks the essential qualities of Art for similar reasons. Music of this type obtains sympathy with our nerves of sensibility, and thereby affects our sentiments to such a degree that our emotions degenerate into mere sentimentality. Sentimentality is so injurious to our strength of character that great care must be taken not to encourage it—that is, if we would avoid having a weak, maudlin, and ignoble temperament, rather than one which is strong, royal, and self-contained. If music is to be considered as the exponent of the moral ideal as well as the æsthetic ideal, it must suggest something more than mere sentimentality, or its asset to a nation will be in strict conflict with the object of Art altogether, for it would tend to encourage a nation of effeminate and hysterical erotomaniacs rather than a nation of sane, healthy, level-headed men, and the function of Art, rather than suggesting the spiritual and ideal, would find its rôle as the handmaid of degeneration.

Hence it is only that which is known as 'classical music' that can claim consideration in the function of Art. This kind of music acts not only on the motor and sensory nerves, but simultaneously on the intelligence as well, and is conspicuous by its very character—it allows sensuousness, but never sensuality; intellectuality, but not pedantry; sentiment, but not sentimentality. Its function, therefore, is obvious, for it must tend to strengthen our weakness, sober our lives, and so help us to cultivate what Tennyson so well expresses as 'self-reverence, self-knowledge and self-control.' Through the media of melody and harmony the composer expresses his ideas, and by his consummate art excites our sense of beauty, so that we gain from his composition some spiritual significance or moral ideals.

'Fine Art,' says Ruskin, 'is that in which the hand, the heart, and the head go together. Greatness of Art consists first in earnest and intense seizing of natural facts; then the ordering these facts by strength of human intellect, so as to make them for all who look upon them to the utmost serviceable, memorable and beautiful. And thus great Art is nothing else than the type of a strong and noble life.' Real Art, then, whether as classical music, painting, or sculpture, reveals beauty, not only as a phenomenal substance but as a spirit, for in the finite we behold the Infinite, and in the visible the Invisible. If the plastic arts can suggest beauty through concrete forms, music can suggest, by its subtle allusiveness, many inexpressible and transcendental ideals, and for this reason a place is assigned to it in our forms of public worship, because of its efficacy in quickening the pneuma, or God-consciousness within us. 'It is,' as Plato says, 'the essence of order, and leads to all that is good,

just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form.' In other words, 'it is,' as Carlyle says, 'a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into it.'

This beauty in form, order and proportion, whether conveyed to us through sculpture, music, or painting, is intended to arouse in us that admiration for 'whatsoever things are lovely and whatsoever things are pure,' and this—and this alone—is the function of Art. Founded on the laws of order itself, Art collects beauty in form and proportion, and under different arrangements presents to our senses some essential character, and consequently some leading idea—according to the artist's conception—so that through this vision we see the world as it really is—full of grandeur, flooded with beauty, and pervaded with mystery—a mystery which is the manifestation of that Sublime Presence, the presence of the Eternal and the Infinite.

## THE ART OF THE ORGAN PROGRAMME.

By SYDNEY GREW.

### I.

Some few months ago I had the privilege of publishing\* an article on 'The organ as a solo instrument.' In the course of my remarks I spoke of the inartistic nature (as judged by ordinary canons) of the average organ-recital programme, and drew attention to the fact that this was one of the reasons why the organ recital failed to attract musicians in general. This is a point of so much importance as to call for further and separate consideration. The whole question of real art in the organ programme, as elsewhere, lies in a certain unity—a unity that serves to knit everything into a cohesive totality. This is one of the main principles that hall-mark the artist; yet it is the one most flagrantly ignored by the organist. But for a certain circumstance to be noted later, this would induce one to affirm that the organist is fundamentally inartistic. Such a statement, indeed, is not infrequently made; and, granting the truth of the theory that a man's artistic nature (or his lack of it) is shown most clearly and conclusively in his drawing up of a programme, it is hard to controvert it. We only need to glance at the published particulars of organ concerts to see how far this form of musical performance falls away from the right path. The main characteristics of a satisfactory programme are obvious, but they are broken by organists on every hand. Organists recognise that variety is necessary, for without variety there comes monotony, least artistic of things; but these musicians forget that changes must only be partial, that they should never deviate into violent contrast. The degree of contrast needed is similar to that found in paintings; here one figure is placed in opposition to another in order to give it greater effect, and in music one piece is set in opposition to another in order to enhance its beauty and impressiveness. If the contrast of the two pieces is so great as to obliterate the effect of the first, a most serious artistic blunder is made, and a step taken backwards instead of forwards. I shall refer to this point, using actual published examples, in the second part of this article; but here I may add the remark that there is altogether too much unsteadiness of emotional force in the average organ programme, with the inevitable consequence that the chief value of the thing becomes of none effect.

A unity of aim and of idea should run through the whole list of pieces, marshalling means to an end. In musical art the biggest and the smallest things are governed by the same primary laws; there is a climax in both the hymn-tune and in the symphony, and everything is designed to work towards the point aimed for. In the organ recital this point is the providing of a succession of musical emotions; and so the thing to be avoided as the plague is the conveying of a hotch-potch of contradictory impressions out of which nothing of permanent value can possibly arise. It is a melancholy fact, however, that instinctive principles of this kind are often broken, not only by organists, but also by other more favourably situated musicians. A perfectly satisfactory programme can perhaps be offered only by an artist working alone, or at the most by two working together. In the case of a 'miscellaneous' concert it is entirely out of the question except when some guiding spirit exercises supreme authority; and in the case of the 'star' concert it is ever harder of attainment, for when a great artist is accompanied by a number of smaller personalities the work of the latter is scarcely regarded as serious, and artistic unity is not to be expected among stop-gaps and sandwiches. Things are different in the orchestral concert; and the organist, the vocalist and the pianist can also achieve perfection in the same way.

But it is clear that of all musical functions that remain in one pair of hands the organ recital is the worst in this respect. It almost seems that no sense of the deep, inner nature of music has been vouchsafed the average organ player, he shows so much insensitiveness to the interrelationship of pieces. No art in performance can make a string of compositions satisfactory if their order is so clumsy as to cause a jar even in the reading; and one feels almost as much pain—though not so much excitement—in reading a list of organ recital programmes as in reading a month's record of crimes. The critical observer can very accurately appraise the value of an artist by studying the order of his programmes, since no high-souled, thoughtful artist makes many errors in this direction, proof of this theory lying in what is to be seen of the work of performers like Richter, Elena Gerhardt and Leonard Borwick. There is only one thing that seems to explain the general inability of the organist to read in his music its underlying emotional idea, and in it we perhaps see the cause of this serious failing.

I refer to the widespread habit of organists of neglecting the higher branches of their art for the shallower details of displaying their own agility and the variety and resources of their wonderful instrument. The first fault is one common to all types of *virtuoso* performer, and does not call for discussion here; the second is probably due to the impersonal nature of the organ. Because of this the player is never much in evidence, and people in general are attracted by the instrument more than by the man. One notices after an organ concert that the comments are made on the beauty of the solo stops, the effectiveness of the swell, and the grandeur and dignity of the full organ; not of the interpretative gifts of the recitalist and of the characteristics of his readings. This being the case, the human weakness of the organist rather induces him to pander to it, out of which come all the faults of excessive and constant change of registration and so forth. This has developed until one sometimes wonders if there is not some vague disgrace attending upon anything different. It is shown up most strongly in such cases as when some dainty *morceau* has been encored, and the player repeats it with total change of solo stop and of accompanying tone-colour. But the habit is far more deeply-rooted

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## II.

One may look for a long while before finding evidence of some true guiding principle in organ programmes. The only near approach to such that is at all common is the old plan of preserving a sequence of keys (as in the changes of chants in long psalms), or of alternating loud pieces with soft and 'solo' compositions with music of fuller character. But there is no deep thought here; and so we find a work like Lemare's pleasant little Andantino in D flat placed immediately after a Bach fugue or a Rheinberger sonata movement, for all the world as though the player had to rush in with light refreshments to sustain the weary listener. At the moment of writing I have to hand the April issue of the *New Music Review*, which contains an unusually full list of organ recital programmes. The clashing of mood that almost always accompanies the Bach examples is curious. One player gives his audience a Communion by Batiste after the tremendous Passacaglia and Fugue in C minor; another, after the absorbing Prelude and Fugue in A minor, plays Dudley Buck's 'Sunshine and shadow'; another considers Lemare's Romance in D flat and the Toccata in F as good companion pieces, fit to stand side by side in a programme; a fourth couples the genius of Bach (as shown in the Toccata and Fugue in D minor) with the pretty talent of Cécile Chaminade, and a fifth follows the same work with Lemare's slight Berceuse in D. It is not easy to understand this insensibility to true musical effects. The musician who has received any measure of the spirit of Bach is in very exalted mood, and no more wants trifling melodies in sequence than he would want (under other circumstances) the 'Bee's wedding' to follow the C minor Symphony. If the organist or his audience want such a change there is something wrong in the air, and it would be well to leave Bach alone; for half-hearted efforts only count as so much time and labour wasted.

While speaking of Bach, I may conveniently draw attention to another detail in the usual treatment of this composer that argues the failure of organists to get into the meaning of the music they play. It is a favourite plan to open fire with a Bach fugue. This, judging by the context, is somewhat akin to the custom adopted by people who want to stand well with the powers-that-be, of taking a dose of medicine immediately before a contemplated orgie: both organist and orgiast act thus more in the spirit of faith than of understanding. But however reliable this course may be in physical matters, it results, in artistic matters, in a serious falling away from common-sense. What is wanted at the beginning of a programme is certainly something of the highest possible order—something that may act as a base, as a foundation of true musical beauty, to bear the superstructure of varied effects and sensations that is to be erected in the course of the evening. The mood of an audience is a ticklish thing to negotiate, and one detail of the art of the programme is to induce at the outset an absorption of the musical sense. This can only be effected by high and lofty music; but that does not mean that the most abstruse or complicated work should be offered first. The ground must be tilled before the seed is cast, and the average listener

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This kind of destructive criticism could be continued indefinitely; but a few further remarks on actual programmes may be submitted, in order to give point to the preceding arguments, before proceeding differently.

In one of the programmes reported in the above-mentioned issue of *The New Music Review*, we find the organist moving from the Handel-like Grand Chœur in D of Guilman to the 'Messiah' overture. This is a good sequence; and the two pieces, aided particularly by the well-remembered strains of the latter, would induce a mood of most elevated character. But where are we taken to next? Into the midst of the noise and bustle, of the boom and clang and crash of one of Elgar's 'Pomp and Circumstance' military marches. The calmness and dignity of the earlier pieces is knocked out by strenuous energy and modern excitement. The fourth item, unknown to the present writer (a Toccata in E minor by Homer N. Bartlett), is probably a normal organ composition, neither original nor strikingly characteristic; as such it would lead to a formal organ mood, out of keeping with the Elgar but likely to revert to the Handel. We are next, however, conveyed into the domain of the early Wagner, and surrounded by a vividly reminiscent theatrical mood, the piece being the Introduction to the third act of 'Lohengrin.' This is followed by the last item of the recital, the March from 'Aida.' Thus the organist shows throughout his selection no sense of artistic contrast or of continuity. The most culpable progression is from the second to the third numbers: after the Handel there is little pleasure in contemplating anything of less strength and beauty than (to mention four very widely separated but none the less appropriate works) the 'St. Anne' Prelude of Bach, the E flat minor Sonata of Rheinberger, the F minor Sonata of Mendelssohn, or the 'Concertsatz' in E flat minor of Merkel. There may be a probability that such music as this was too big for the special occasion; but there are scores of things, both original and transcribed, that would have followed the first two pieces and still have led gradually into the last two.

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This is a phase of organ work that cannot be discussed here, although it and the wretched crew who adopt it await the severest condemnation. It is, however, to the present point to note that the organist here plunges from the high-souled 'Finlandia' of Sibelius to the obvious sentiment of the 'Romance' in D flat of Lemare, and from the conventionally vapid 'Forget-me-not' Intermezzo of Macbeth to the dazzling brilliancy of the great Fugue in D major—the latter, of course, *minus* its essential Prelude.

All these American recital lists, however, are not bad. There is a fine example of the short programme in one that opens with Mendelssohn's Sonata in A, moves from this to the Prelude, Fugue, and Variation in B minor of César Franck, and, after two light and restful pieces (Chauvet's Andantino 'Les Cloches' and Rheinberger's 'Visione,' concludes with the powerful Toccata and Fugue in D minor. There is something closely akin to selective genius here. One notices in particular how the imperious call of the opening of the Bach arouses the listener from the quiescence of the 'Visione,' and leads him rapidly back to the noble mood of strength, energy, and vigour of the opening pieces. Another programme that hangs well together is one that opens with the Prelude and Fugue in D minor of Bach, moves through an Aria of the same composer to a Passacaglia by the recitalist, follows this with a fine Widor movement and a Liszt fugue, and concludes with three short and well-contrasted compositions.

#### IV.

It is not possible to suggest here what seems a perfect programme for the organ concert. The musician does not arrange his pieces in the abstract; he generally knows his audience, or his type of audience, and his artistic sensibility (far more than his experience) shows him what order of effects is most suitable for the occasion. In the same way the artistic sensibility of the critic will keep him from the wrong mood, and will thus fit him to discuss the work of the recitalist; for when one approaches a concert in the right spirit (as the critic always does, be he a true critic), one generally finds the right mood self-created. It is this detail of the musical temperament that the organist has developed to a remarkable degree—so far, that is, as his church work goes. He seems at once to feel the varying atmosphere of the changing seasons and offices, and to convey his sense of them to his congregation. I made allusion to this at the commencement of my essay, affirming it to be the one thing that proved the primary artistic nature of the organist. It induces faith in the future development of the organ concert, for the organist should have little difficulty in fully carrying it outside his church work into the secular field. He has his music fixed for him here, and it would not really be easy to disturb the unity of the occasion; and if he but tries to see the similar definiteness of mood that lies in the best class of organ music, he will find the same success equally easy of attainment in his concerts.

I have already spoken of the opening numbers of the recital programme. Breadth and massiveness, and a noble sentiment, however indefinite, should characterize them. It is not here that the pretty ideas of the French school of writers are of best effect; the place for such is elsewhere in the programme: nor the complexity and extent of the larger kinds of music. If the recitalist feels called upon to offer an extemporaneous item, the best place is obviously at the beginning; for if he were a sensitive artist, he would already be filled with the mood of his programme, and by this means would almost unconsciously

carry his listeners along with him into the midst of that mood. As soon as everything is prepared, and the audience lifted high into those calm regions so typical of the organ, the noblest sentiment of the hour can be offered; and given adequate performance on the emotional as well as on the technical side, it will not often fall upon stony ground, particularly if judicious notes have informed the people beforehand of what is coming. After this, some slight variety is necessary. If an interval can be given, it is very welcome to the musician who has been drawn out by Bach or Rheinberger or Wagner; but if this is inadvisable, the interpolated item, be it song or solo, quartet or massed choral singing, must be of the highest possible order. There can then come, in the second half of the programme, music of the most diverse order: little-known works of the great organ composers, brilliant show pieces, orchestral transcriptions, fanciful groups of small pieces, and the many novelties lying to hand in all directions. Such an order would incline the cultured musician to favour curious explorations and would also entrap the most bigoted purist into countenancing transcriptions. It obviously makes the circumstances more fit than the ordinary programme arrangement does for works of small *genre*. Environment is everything: a daisy would look unhappy in a hot-house and a lake rather insignificant by the side of the sea; and so a dainty fancy should not be rammed among colossal monuments of the art of the organ composer.

To sum up, unity of progress must mark the programme of the organ concert, the succession of pieces resulting in a piling up of emotional experiences that (if they are cunningly arranged) will end in some permanent good for the impressionable listener. Sensation must melt into sensation, the effect of one moment being enhanced or relieved by the next, until the final climax is won. The organist who follows this plan, remembering that the principle that knits together 'Gerontius' or 'Tristan' can operate in the same way in a modest concert programme, will prove his personal musicianship, will win the sympathy of the most artistic and also of the most inartistic of audiences, and will modernize a valuable but as yet contemptuously regarded branch of musical activity.

### Church and Organ Music.

Mr. J. A. Fuller Maitland, in addressing the Church Music Society, made some drastic remarks on the subject of Church music and the need for its reform, with which we heartily agree. He puts the case concisely when he says: 'The objection, when we may be pleading for a little good music is, "You must remember that we have to consult all tastes, and that the church is not a concert-room." If all tastes were really consulted there would be nothing to say against this remark, but it generally happens that those who make it are careful to consult only one taste, their own and that of the domestic servant. Let the kitchenmaid wallow in the most sentimental effusions of Moody and Sankey or the warlike strains of the Salvation Army, but let provision also be made for people whose education prevents them from enjoying these methods of exciting religious fervour.' Why not at once bring the surroundings into line with the music which we too often hear. Let us destroy the groined roof, replacing it by a rough beam or two—anything will do. Then, instead of stained glass, let us have plain; let us cover the mosaics with whitewash or some modern washable paint. Then any organ will do, so long as it makes enough noise. The words and tunes of many of the hymns will do well as they are, and require no alteration.

No, the point lost sight of by so many is that our church music must be pure in origin and workmanship, and this



This is a phase of organ work that cannot be discussed here, although it and the wretched crew who adopt it await the severest condemnation. It is, however, to the present point to note that the organist here plunges from the high-souled 'Finlandia' of Sibelius to the obvious sentiment of the 'Romance' in D flat of Lemare, and from the conventionally vapid 'Forget-me-not' Intermezzo of Macbeth to the dazzling brilliancy of the great Fugue in D major—the latter, of course, *minus* its essential Prelude.

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Choral Union Festivals have been held in several country districts in affiliation with the Exeter Diocesan Choral Association and conducted by Mr. T. Roylands-Smith (hon. diocesan conductor). At Torrington, on June 15, 200 singers participated, and on the same date at Lynton 250 choristers assembled. The 'book' for the year includes the evening service (Lloyd in G), Te Deum (Stewart in G), the anthem 'Praise God in His holiness' (Tours), and among the hymns is an interesting revival of the ancient and originally Latin hymn 'Jesu, Creator of the world,' set to the also very ancient melody 'Martyr Dei.'

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On Tuesday, May 24, the organ in Newark Parish Church having lately undergone entire reconstruction by Messrs. Hill & Son, was re-dedicated by the Ven. The Archdeacon of Nottingham. After the dedicatory prayers, Mr. John E. West's anthem 'Hark, hark, the organ loudly peals' was given. The evening Canticles were sung to the setting in A by R. W. Liddle, organist of Southwell Minster, and the anthem by Sir Frederick Bridge, 'It is a good thing to give thanks,' was most appropriately chosen. A short recital was given at the close of the service by Sir Frederick Bridge, who was also the chief performer at the evening recital. Valuable assistance was rendered by Messrs. Render and Endersby (both of Lincoln Cathedral), who each sang a solo and were associated in Mendelssohn's 'Now we are ambassadors.' The organ items included Merkel's Fantasia in E minor, the Largo from the 'New World' Symphony, and Sir Frederick Bridge's Organ sonata (Introduction and Fugue). Other recitals were given as follows: May 26, Mr. H. J. Baker, organist of Hornsey Parish Church; June 11, Mr. G. H. Gregory, organist of Boston Parish Church; June 16 and 30, Dr. G. J. Bennett, organist of Lincoln Minster.

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year G. P. England built a new instrument at a cost of over £1,000. Two or three hundred pipes and the choir soundboard from this organ are incorporated in the new organ. The England organ was removed from the screen and re-erected in the south chancel aisle in 1854-5 by Forster & Andrews. In 1866, under the organistship of Mr. Reay, Henry Willis reconstructed the organ, which stood practically unchanged for forty-three years. The latest important alterations, which include entirely new mechanism, have been splendidly carried out by Messrs. Hill & Son, and the fine Newark Church can boast of possessing a magnificent instrument, equal to any requirements of church or recital music. The entire cost of the blowing apparatus is being defrayed by Mrs. Tidd Pratt and family, in memory of Alderman Becher Tidd Pratt, a generous donor to the church and some time Vicar's churchwarden.

The following is the specification of the organ :

| CHOIR.                     |     |                 |     |
|----------------------------|-----|-----------------|-----|
|                            | ft. | pipes           | ft. |
| 1. Dulciana ..             | 8   | 58              |     |
| 2. Salcional* ..           | 8   | 58              |     |
| 3. Lieblich Gedackt*       | 8   | 58              |     |
| 4. Wald Flute ..           | 4   | 58              |     |
| 5. Gemshorn*               | 4   | 58              |     |
| 6. Piccolo ..              | 2   | 58              |     |
| 7. Corno di Bassetto       | 8   | 58              |     |
| GREAT.                     |     |                 |     |
| 8. Double Open Diap.       | 16  | 58              |     |
| 9. Open Diapason I.*       | 8   | 58              |     |
| 10. Open Diapason II.*     | 8   | 58              |     |
| 11. Open Diapason III.     | 8   | 58              |     |
| 12. Hohl Flute*            | 8   | 58              |     |
| 13. Stopped Diapason       | 8   | 58              |     |
| 14. Principal ..           | 4   | 58              |     |
| 15. Flute ..               | 4   | 58              |     |
| 16. Twelfth ..             | 2   | 58              |     |
| 17. Fifteenth ..           | 2   | 58              |     |
| 18. Sesquialtera, 3 ranks— |     | 174             |     |
| 19. Mixture, 2 ranks ..    |     | 16              |     |
| 20. Trumpet ..             | 8   | 58              |     |
| 21. Clarion ..             | 4   | 58              |     |
| SWELL.                     |     |                 |     |
| 22. Bourdon ..             | 16  | 58              |     |
| 23. Open Diapason ..       | 8   | 58              |     |
| 24. Stopped Diapason       | 8   | 58              |     |
| 25. Echo Gamba* ..         | 8   | 58              |     |
| 26. Voix Celeste*          | 8   | 58              |     |
| 27. Principal ..           | 4   | 58              |     |
| 28. Harmonic Flute ..      | 4   | 58              |     |
| 29. Fifteenth ..           | 2   | 58              |     |
| 30. Mixture, 3 ranks ..    |     | 174             |     |
| 31. Double Trumpet ..      | 16  | 58              |     |
| 32. Horn ..                | 8   | 58              |     |
| 33. Oboe ..                | 8   | 58              |     |
| 34. Vox Humana ..          | 8   | 58              |     |
| 35. Clarion ..             | 4   | 58              |     |
| SOLO.                      |     |                 |     |
| 36. Viola ..               | 8   | 58              |     |
| 37. Claribel Flute ..      | 8   | 58              |     |
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| 39. Contra Fagotto ..      | 16  | 58              |     |
| 40. Corno di Bassetto      | 8   | 58              |     |
| 41. Orchestral Oboe*       | 8   | 58              |     |
| 42. Tuba ..                | 8   | 58              |     |
| PEDAL.                     |     |                 |     |
| 43. Double Open Diap.      | 32  | 58              |     |
| 44. Open Diapason ..       | 16  | 58              |     |
| 45. Violone ..             | 16  | 58              |     |
| 46. Bourdon ..             | 16  | 58              |     |
| 47. Bass Flute*            | 8   | 58              |     |
| 48. Principal ..           | 8   | 58              |     |
| 49. Violoncello ..         | 8   | 58              |     |
| 50. Ophicleide ..          | 16  | 58              |     |
| 51. Trombone ..            | 8   | 58              |     |
| COUPLERS.                  |     |                 |     |
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| 53. Swell to Octave.       | 58. | Swell to Pedal. |     |
| 54. Swell Sub-Octave.      | 59. | Great to Pedal. |     |
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year G. P. England built a new instrument at a cost of over £1,000. Two or three hundred pipes and the choir soundboard from this organ are incorporated in the new organ. The England organ was removed from the screen and re-erected in the south chancel aisle in 1854-5 by Forster & Andrews. In 1866, under the organistship of Mr. Reay, Henry Willis reconstructed the organ, which stood practically unchanged for forty-three years. The latest important alterations, which include entirely new mechanism, have been splendidly carried out by Messrs. Hill & Son, and the fine Newark Church can boast of possessing a magnificent instrument, equal to any requirements of church or recital music. The entire cost of the blowing apparatus is being defrayed by Mrs. Tidd Pratt and family, in memory of Alderman Becher Tidd Pratt, a generous donor to the church and some time Vicar's churchwarden.

The following is the specification of the organ :

| CHOIR.                     |     |                 |     |
|----------------------------|-----|-----------------|-----|
|                            | ft. | pipes           | ft. |
| 1. Dulciana ..             | 8   | 58              |     |
| 2. Salcional* ..           | 8   | 58              |     |
| 3. Lieblich Gedackt*       | 8   | 58              |     |
| 4. Wald Flute ..           | 4   | 58              |     |
| 5. Gemshorn*               | 4   | 58              |     |
| 6. Piccolo ..              | 2   | 58              |     |
| 7. Corno di Bassetto       | 8   | 58              |     |
| GREAT.                     |     |                 |     |
| 8. Double Open Diap.       | 16  | 58              |     |
| 9. Open Diapason 1.*       | 8   | 58              |     |
| 10. Open Diapason 11.*     | 8   | 58              |     |
| 11. Open Diapason 111.     | 8   | 58              |     |
| 12. Hohl Flute*            | 8   | 58              |     |
| 13. Stopped Diapason       | 8   | 58              |     |
| 14. Principal ..           | 4   | 58              |     |
| 15. Flute ..               | 4   | 58              |     |
| 16. Twelfth ..             | 2   | 58              |     |
| 17. Fifteenth ..           | 2   | 58              |     |
| 18. Sesquialtera, 3 ranks— |     | 174             |     |
| 19. Mixture, 2 ranks ..    |     | 16              |     |
| 20. Trumpet ..             | 8   | 58              |     |
| 21. Clarion ..             | 4   | 58              |     |
| SWELL.                     |     |                 |     |
| 22. Bourdon ..             | 16  | 58              |     |
| 23. Open Diapason ..       | 8   | 58              |     |
| 24. Stopped Diapason       | 8   | 58              |     |
| 25. Echo Gamba*            | 8   | 58              |     |
| 26. Voix Celeste*          | 8   | 58              |     |
| 27. Principal ..           | 4   | 58              |     |
| 28. Harmonic Flute ..      | 4   | 58              |     |
| 29. Fifteenth ..           | 2   | 58              |     |
| 30. Mixture, 3 ranks ..    |     | 174             |     |
| 31. Double Trumpet ..      | 16  | 58              |     |
| 32. Horn ..                | 8   | 58              |     |
| 33. Oboe ..                | 8   | 58              |     |
| 34. Vox Humana ..          | 8   | 58              |     |
| 35. Clarion ..             | 4   | 58              |     |
| SOLO.                      |     |                 |     |
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Dr. Prendergast, Winchester Cathedral—Triumphal Song  
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S.E.—March in G, *H. Smart*.  
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Overture in D major, *J. Kitzross*.  
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## Reviews.

*Oh, soft was the song. Was it some golden star. Twilight.  
A child asleep. The torch.* By Edward Elgar.

[Novello & Co., Ltd.]

The words of the first three of the above songs, which form the first instalment of a cycle of six songs, are by Gilbert Parker. They are of no ordinary character, and seem to demand a musical outlook such as that of Sir Edward Elgar for their adequate treatment. 'Oh, soft was the song' is based upon a short phrase of haunting beauty that recurs often. 'Was it some golden star' turns upon a former existence—'Once in another land, Ages ago, You were a queen, and I loved you so.' The music is built chiefly upon one theme, announced to these words by the unaccompanied voice, variety being lent by the later accompaniments. 'Twilight' is instinct with solemnity and mystery. The musical setting has the unmistakable characteristics of Elgar's most thoughtful style, and in the hands of a singer of true understanding, must always produce a deep impression. With his great individuality, Elgar achieves some uncommon feature of merit in all his present-day music. In the case of these songs he arrives at significant meaning while expressing himself only in the simplest terms; in this respect his settings resemble the poems. It need hardly be said that the phrasing and accentuation of the vocal part are regulated in accordance with natural delivery of the words.

The same general remarks apply to 'A child asleep' and 'The torch.' The former 'is made to Anthony Goetz (E. 1) for his mother's singing.' The poem is by Elizabeth Barrett Browning; the music a soothing and singable melody.

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*The Auxiliary Hymn-tune Book.* Compiled, arranged and edited by W. H. MacDermott and N. W. Howard-McLean.

[The Vincent Music Co., Ltd.]

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Variety of style is secured by the number of composers who have contributed, and all the pieces may be played upon a small two-manual organ. When to this is added the fact that the average time of performance is about one or one-and-a-quarter minutes, it will be seen that the requirements of a large number of organists have been studied and provided for, particularly those who have not developed their powers of extemporising.

Among the composers whose names are a guarantee of refined musicianship, may be mentioned: Thomas Adams, George J. Bennett, Myles B. Foster, Alfred Hollins, John E. West, W. Wolstenholme, &c. Their contributions exactly fulfil the purpose which called for them, and no organist may now plead the lack of suitable voluntaries, as he has here a choice of no fewer than thirty, offering variety of style and duration of performance. If we may offer any criticism, it would be that the majority of these pieces are in triple measure, though in most cases this has been subdued by the pace suggested, so that they need not necessarily be considered unsuitable in character.

The books are very attractive in appearance, while the music is clearly set out and printed.

At the annual meeting of the Brighton Sacred Harmonic Society held on May 30, presided over by the Mayor, there was a large attendance of members. The report stated that although the concerts were artistically successful there was considerable financial loss. The thanks of the Society to Mr. Robert Taylor, the conductor, were given in a resolution which recognised that the continued efficiency of the Society was mainly owing to his great abilities and enthusiastic work. The relations of the Society to the recent musical festival were explained and discussed. From the statement made at the meeting it would appear that the Society has some cause for complaint in that it was not recognised as a factor in the festival arrangements.

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Variety of style is secured by the number of composers who have contributed, and all the pieces may be played upon a small two-manual organ. When to this is added the fact that the average time of performance is about one or one-and-a-quarter minutes, it will be seen that the requirements of a large number of organists have been studied and provided for, particularly those who have not developed their powers of extemporising.

Among the composers whose names are a guarantee of refined musicianship, may be mentioned: Thomas Adams, George J. Bennett, Myles B. Foster, Alfred Hollins, John E. West, W. Wolstenholme, &c. Their contributions exactly fulfil the purpose which called for them, and no organist may now plead the lack of suitable voluntaries, as he has here a choice of no fewer than thirty, offering variety of style and duration of performance. If we may offer any criticism, it would be that the majority of these pieces are in triple measure, though in most cases this has been subdued by the pace suggested, so that they need not necessarily be considered unsuitable in character.

The books are very attractive in appearance, while the music is clearly set out and printed.

At the annual meeting of the Brighton Sacred Harmonic Society held on May 30, presided over by the Mayor, there was a large attendance of members. The report stated that although the concerts were artistically successful there was considerable financial loss. The thanks of the Society to Mr. Robert Taylor, the conductor, were given in a resolution which recognised that the continued efficiency of the Society was mainly owing to his great abilities and enthusiastic work. The relations of the Society to the recent musical festival were explained and discussed. From the statement made at the meeting it would appear that the Society has some cause for complaint in that it was not recognised as a factor in the festival arrangements.

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### Obituary.

We regret to record the following deaths:

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The event of the month was the series of Mozart festival performances beginning with 'Il Seraglio' on June 20. This opera is less felicitous in melodic invention than 'Figaro' or 'Don Giovanni,' and naturally has the conventionalities and formalities of its time, but their detriment to the total effect was surprisingly small. The genius and fancy constantly rose above the restrictions of the idiom, and in the design and orchestration the inimitable Mozart constantly asserted himself. The chief parts were played by two artistic singers—Madame Alice Verlet as Constance and Herr Hans Lissman as Belmont. The successes of the evening, however, were made by Miss Maggie Teyte as Blonda and Mr. Robert Radford as Osmín. Mr. John Bardsley played Pedrillo cleverly, and Mr. Alex. Calvert was a dignified Bashaw. The orchestra played with captivating spirit under Mr. Beecham.

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#### BIRMINGHAM PROMENADE CONCERTS.

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In the concluding week the larger works were Dvorák's No. 5 Symphony, the Bach Violin concerto in E, Beethoven's No. 4 Symphony, Tchaikovsky's No. 6, Hamilton Harty's 'Irish' Symphony, and a work new to an English audience—a symphonic poem by the American composer, F. S. Converse, entitled 'The mystic trumpeter.' It proved to be a work of great earnestness and power, and one undoubtedly deserving of repeated hearings. It should find a place in the scheme of the Philharmonic concerts already referred to. Another comparative novelty largely announced, but not performed, was the already famous 'Comedy Overture' of Granville Bantock, 'The Pierrot of the Minute.'

Sir Hubert Parry appeared on May 27 to conduct his E minor Symphony. An event of equal importance was the appearance of Sir Edward Elgar on June 3 to conduct a programme made up entirely of his own works, except for a Pianoforte concerto of M. Saint-Saëns. There were four solo pianists: Miss Irene Scharrer, who appeared at three concerts; Mr. Marmaduke Barton, who gave examples of the highest form of art in his playing of Schumann's A minor Concerto and Liszt's in A; Madame Fromm, and Miss Marjorie Southam. The array of fine solo violinists was remarkable. If for nothing else, the season of 1910 would stand out as unusual; but no more can be done now than to mention their names: Mr. Leon Sametini, Mr. Aldo Antonietti, Mr. Max Mossel, Mr. Robert Pollack, Mr. Joska Szigeti, and Mr. Eddie Brown. At the risk of appearing to end in a carping manner, mention must be made of the singers who have been allowed to appear. There were a few praiseworthy exceptions, such as Miss Dorothy Silk (who sang some fine Strauss songs at a 'popular' concert and drew the warm sympathies of her audience) and Mr. Edmund Burke, but as a general rule the vocalists were not impressing. The Promenade Concerts are orchestral concerts pure and simple, and the vocal element is perhaps not of great importance. But many of the songs, sandwiched between magnificent orchestral pieces, were unworthy of their environment, and more than one of the vocalists was without the talents looked for in such an important scheme.

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In the concluding week the larger works were Dvorák's No. 5 Symphony, the Bach Violin concerto in E, Beethoven's No. 4 Symphony, Tchaikovsky's No. 6, Hamilton Harty's 'Irish' Symphony, and a work new to an English audience—a symphonic poem by the American composer, F. S. Converse, entitled 'The mystic trumpeter.' It proved to be a work of great earnestness and power, and one undoubtedly deserving of repeated hearings. It should find a place in the scheme of the Philharmonic concerts already referred to. Another comparative novelty largely announced, but not performed, was the already famous 'Comedy Overture' of Granville Bantock, 'The Pierrot of the Minute.'

Sir Hubert Parry appeared on May 27 to conduct his E minor Symphony. An event of equal importance was the appearance of Sir Edward Elgar on June 3 to conduct a programme made up entirely of his own works, except for a Pianoforte concerto of M. Saint-Saëns. There were four solo pianists: Miss Irene Scharrer, who appeared at three concerts; Mr. Marmaduke Barton, who gave examples of the highest form of art in his playing of Schumann's A minor Concerto and Liszt's in A; Madame Fromm, and Miss Marjorie Southam. The array of fine solo violinists was remarkable. If for nothing else, the season of 1910 would stand out as unusual; but no more can be done now than to mention their names: Mr. Leon Sametini, Mr. Aldo Antonietti, Mr. Max Mossel, Mr. Robert Pollack, Mr. Joska Sziget, and Mr. Eddie Brown. At the risk of appearing to end in a carping manner, mention must be made of the singers who have been allowed to appear. There were a few praiseworthy exceptions, such as Miss Dorothy Silk (who sang some fine Strauss songs at a 'popular' concert and drew the warm sympathies of her audience) and Mr. Edmund Burke, but as a general rule the vocalists were not impressing. The Promenade Concerts are orchestral concerts pure and simple, and the vocal element is perhaps not of great importance. But many of the songs, sandwiched between magnificent orchestral pieces, were unworthy of their environment, and more than one of the vocalists was without the talents looked for in such an important scheme.



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(FROM OUR SPECIAL CORRESPONDENT.)

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The chief thing in the evening performance was Stanford's 'Stabat Mater,' written for, or rather produced for the first time at the Leeds festival of 1907. No setting of the text reveals such a keen appreciation of its structure, or makes it so obvious to the listener, and the two important orchestral movements form not only an original, but a most material feature of the scheme, the obvious if unacknowledged pictorial suggestions they contain having the effect of setting the scene for the great Tragedy which the poem commemorates. Of the scholarship and finely-balanced proportions of the composition there is no need to speak, for these are Sir Charles Stanford's most striking qualities, and though the appeal is perhaps less to the emotions than to the intellect, the balance between the two is better preserved than in much modern music, in which the scale inclines in the opposite direction. The performance gained by the fact that Miss Agnes Nicholls was the principal soprano, and one was reminded of the unfortunate indisposition which, at the eleventh hour, prevented her from taking part in the first performance, much to its hurt. The other members of the solo quartet were Miss Phyllis Lett, Messrs. Elwes and Harford, who formed an artistic and nicely-balanced ensemble. The composer was present, but Dr. Bennett conducted the work, which went well, the chorus-singing deserving special praise. After it came Dr. Bennett's 'Easter Hymn,' which was written for the festival of the Sons of the Clergy at St. Paul's in 1895, but which he had re-orchestrated for this occasion. It is a setting of the hymn 'On the morn of Easter day,' J. M. Neale's translation of the ancient Latin sequence, 'Mene prima Sabbati.' The composer had caught very happily the naive character of the hymn, and given it music of a simple, almost pastoral character, for which the orchestral treatment is almost too grandiose, but is highly effective and in itself well suited to a large building and a festive occasion. The soloists were Miss Nicholls and Mr. Elwes. By way of commemorating the recent deaths of the Sovereign of the country and the Bishop of the diocese—King Edward and Edward King—Sullivan's 'In Memoriam' overture was played, and the festival ended with Mendelssohn's 'Hymn of Praise,' in which Miss Carmen Hill took the second soprano part.

## LONDON SYMPHONY ORCHESTRA.

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## CHESTER PAGEANT.

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Under the direction of Dr. J. C. Bridge, music will play an important part in the presentation of the various Episodes. There is to be a choir of 250 voices, and the band of the Royal Marines, Portsmouth division, under Lieut. G. Miller, M.V.O., Mus. Bac., will provide the orchestral interludes and accompaniments. The music book, published in handy form by Messrs. Novello, with a quaint pictorial cover designed by Mr. Schröder, illustrative of the Chester 'Waits,' has been arranged and edited by Dr. Bridge. Not only in its musical features but also for its historical notes and preface is the book valuable and interesting, apart from its pageant uses. The editor's literary and antiquarian accomplishments are in keeping with his eminence as a musician, and in producing the pageant music book, Dr. Bridge has sought less to impress his own individuality as a composer of pageant music than to select traditional music and music by other composers which may be appropriately connected with the historical and local features of the various Episodes. He has thus imparted local colour by the introduction of old Cheshire melodies and two fine old Welsh airs, which are introduced to accentuate the intimate connection of the Welsh with Chester. The treasure-store of old English music, ballads, and dance-measures is also exemplified, notably in choral arrangements of 'Come, lasses and lads,' to be sung during the twining and untwining of the ribbons of the Maypole, 'The miller of the Dee,' 'The Cheshire cheese,' and 'Joan to the Maypole.' Interesting also is the selection of music by

Henry Lawes (of Milton's 'Comus' fame), and by William Lawes, his royalist soldier-brother, who was killed at the siege of Chester, 1645, and for whom his royal master, Charles I., 'put on particular mourning.' Henry Lawes was apparently influenced in his solemn strains by the repressive atmosphere of Puritan days. His brother, William Lawes, had the merrier days of the Restoration in prophetic view when he wrote his spirited 'Almain,' graceful 'Saraband' and lively 'Jigg,' which are reprinted from the edition of the 'Comus' music which Sir Frederick Bridge has arranged from a suite for viols. In this direction Dr. Bridge might not inappropriately have drawn upon Handel, who passed through Chester on his way to and from Ireland, and whose encounter with Janson, the cathedral bass who could sing 'at sight' (but not at first sight) is a cherished record. At the beginning of the 17th century, Chester could boast of two excellent madrigal writers, one of whom was Bateson, the cathedral organist. His madrigal for five voices, 'Sister, awake,' will be sung in Episode VII. In his notes to this Episode, Dr. Bridge deals with the 'Waits,' or official musicians of the town. An illustration is given of the unique set of four 'Recorders' preserved in the Grosvenor Museum. They were flutes and not reed instruments, and were made in sets like viols, of different sizes and therefore of different pitch. Four examples are printed of the tunes played by the Chester Waits. For the other music, Henry Smart is drawn upon for his 'Waken, lords and ladies gay,' Sullivan for his chorus 'O gladsome Light,' and a vocal waltz, 'Invocation to Deva' is contributed by Mr. Lewis Hann. Horace's Ode 'Integer vixit' is set to music by F. Flemming, arranged by the editor, whose original contributions to the total of seventeen musical items include a 'Founders' Hymn,' a 'Chorus of Monks,' 'Urbs Syon aurea' (words by Bernard of Morlaix), the 'Hobby-Horse' song and the final 'Ode to Chester':

'We greet thee, noble Chester!

We greet thy kingly men,

As from the mists of story

Once more they rise again. . . .'

In this stately chorus the military drums and trumpets will play a stirring part.

## ROYAL ACADEMY OF MUSIC.

The chamber concert given by this institution at Queen's Hall on June 2, served to introduce a new Quintet for wind instruments by Mr. Manuel Gomez, a scholar. The work is attractively and delicately written, and scored with skill and knowledge. Other student-compositions brought forward were a clever Suite for flute and pianoforte, by Miss Ellen Fulcher, played by Miss Edith Penville and the composer, and two songs by Miss Olive Turner, sung by Miss Phillida Terson.

The orchestral concert given under the direction of Sir Alexander Mackenzie at Queen's Hall, on June 21, served to introduce two excellent and highly promising examples of student-composition. Mr. Morton Stephenson's Prelude to Act II. from 'St. Ursula's Pilgrimage' is effectively harmonized and scored, and Mr. S. Hartley Braithwaite's 'Dawn in fairy-land,' for soli, female chorus and orchestra, is full of delicate and fanciful ideas expressed with technical skill. The remainder of the programme was long and well varied. Among the number of well-equipped artists who helped to carry it out, Miss Elsie Spencer (violinist) deserves special mention.

## ROYAL COLLEGE OF MUSIC.

Two College concerts—the 483rd and 484th—were given on June 2 and June 16. At the former, Dvorák's String quartet in E flat, Op. 51, was the chief work in a programme that was carried out with unflinching ability. At the second concert an imposing array of talent was exhibited, especially in the playing of wind-instruments. Eight players, seven of whom were scholars, took part in Mozart's Serenade for wind in E flat. The other concerted work brought forward was Schubert's String quartet in G major. The soloists of the concert were Miss Ivy Tilbrook and Mr. Joseph Ireland (vocalists), Miss Cecilia J. Williamson (violinist) and Miss Gladys Causton (pianist).

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Under the direction of Dr. J. C. Bridge, music will play an important part in the presentation of the various Episodes. There is to be a choir of 250 voices, and the band of the Royal Marines, Portsmouth division, under Lieut. G. Miller, M.V.O., Mus. Bac., will provide the orchestral interludes and accompaniments. The music book, published in handy form by Messrs. Novello, with a quaint pictorial cover designed by Mr. Schröder, illustrative of the Chester 'Waits,' has been arranged and edited by Dr. Bridge. Not only in its musical features but also for its historical notes and preface is the book valuable and interesting, apart from its pageant uses. The editor's literary and antiquarian accomplishments are in keeping with his eminence as a musician, and in producing the pageant music book, Dr. Bridge has sought less to impress his own individuality as a composer of pageant music than to select traditional music and music by other composers which may be appropriately connected with the historical and local features of the various Episodes. He has thus imparted local colour by the introduction of old Cheshire melodies and two fine old Welsh airs, which are introduced to accentuate the intimate connection of the Welsh with Chester. The treasure-store of old English music, ballads, and dance-measures is also exemplified, notably in choral arrangements of 'Come, lasses and lads,' to be sung during the twining and untwining of the ribbons of the Maypole, 'The miller of the Dee,' 'The Cheshire cheese,' and 'Joan to the Maypole.' Interesting also is the selection of music by

Henry Lawes (of Milton's 'Comus' fame), and by William Lawes, his royalist soldier-brother, who was killed at the siege of Chester, 1645, and for whom his royal master, Charles I., 'put on particular mourning.' Henry Lawes was apparently influenced in his solemn strains by the repressive atmosphere of Puritan days. His brother, William Lawes, had the merrier days of the Restoration in prophetic view when he wrote his spirited 'Almain,' graceful 'Saraband' and lively 'Jigg,' which are reprinted from the edition of the 'Comus' music which Sir Frederick Bridge has arranged from a suite for viols. In this direction Dr. Bridge might not inappropriately have drawn upon Handel, who passed through Chester on his way to and from Ireland, and whose encounter with Janson, the cathedral bass who could sing 'at sight' (but not at first sight) is a cherished record. At the beginning of the 17th century, Chester could boast of two excellent madrigal writers, one of whom was Bateson, the cathedral organist. His madrigal for five voices, 'Sister, awake,' will be sung in Episode VII. In his notes to this Episode, Dr. Bridge deals with the 'Waits,' or official musicians of the town. An illustration is given of the unique set of four 'Recorders' preserved in the Grosvenor Museum. They were flutes and not reed instruments, and were made in sets like viols, of different sizes and therefore of different pitch. Four examples are printed of the tunes played by the Chester Waits. For the other music, Henry Smart is drawn upon for his 'Waken, lords and ladies gay,' Sullivan for his chorus 'O gladsome Light,' and a vocal waltz, 'Invocation to Deva' is contributed by Mr. Lewis Hann. Horace's Ode 'Integer vixit' is set to music by F. Flemming, arranged by the editor, whose original contributions to the total of seventeen musical items include a 'Founders' Hymn,' a 'Chorus of Monks,' 'Urbs Syon aurea' (words by Bernard of Morlaix), the 'Hobby-Horse' song and the final 'Ode to Chester':

'We greet thee, noble Chester!

We greet thy kingly men,

As from the mists of story

Once more they rise again. . . .'

In this stately chorus the military drums and trumpets will play a stirring part.

## ROYAL ACADEMY OF MUSIC.

The chamber concert given by this institution at Queen's Hall on June 2, served to introduce a new Quintet for wind instruments by Mr. Manuel Gomez, a scholar. The work is attractively and delicately written, and scored with skill and knowledge. Other student-compositions brought forward were a clever Suite for flute and pianoforte, by Miss Ellen Fulcher, played by Miss Edith Penville and the composer, and two songs by Miss Olive Turner, sung by Miss Phillida Terson.

The orchestral concert given under the direction of Sir Alexander Mackenzie at Queen's Hall, on June 21, served to introduce two excellent and highly promising examples of student-composition. Mr. Morton Stephenson's Prelude to Act II. from 'St. Ursula's Pilgrimage' is effectively harmonized and scored, and Mr. S. Hartley Braithwaite's 'Dawn in fairy-land,' for soli, female chorus and orchestra, is full of delicate and fanciful ideas expressed with technical skill. The remainder of the programme was long and well varied. Among the number of well-equipped artists who helped to carry it out, Miss Elsie Spencer (violinist) deserves special mention.

## ROYAL COLLEGE OF MUSIC.

Two College concerts—the 483rd and 484th—were given on June 2 and June 16. At the former, Dvorák's String quartet in E flat, Op. 51, was the chief work in a programme that was carried out with unflinching ability. At the second concert an imposing array of talent was exhibited, especially in the playing of wind-instruments. Eight players, seven of whom were scholars, took part in Mozart's Serenade for wind in E flat. The other concerted work brought forward was Schubert's String quartet in G major. The soloists of the concert were Miss Ivy Tilbrook and Mr. Joseph Ireland (vocalists), Miss Cecilia J. Williamson (violinist) and Miss Gladys Causton (pianist).

## TRINITY COLLEGE OF MUSIC.

A vivacious performance of Planquette's 'Les Cloches de Corneville' was given by this institution at the Kingsway Theatre on June 15. A high average of ability, both in their singing and in their acting, was displayed by the principals, among whom were Miss Eveline Matthews, Miss Edith Davies, and Messrs. Priestley, Turquand, Cooper, Trachtenberg and Whitmee. The chorus were natural in their movements and sang pleasantly. Mr. Cairns James was responsible for the production, and Mr. Leonard M. Day conducted.

On June 22, the students' orchestral concert took place at Queen's Hall under the direction of Mr. Wilhelm Sachse. The chief numbers in a long programme were movements from concertos played by Mr. Richard Johnson, Mr. Patrick Thayer (pianists) and Mr. Harry Gray (organ), and a Symphony in E flat of Haydn. Miss Briana Prager contributed a pianoforte solo. The vocalists were Misses Bertha Tomlin, Hilda Felstead, Gertrude Wallis, Mabel Hardy, Edith Davies and Mr. Sidney Sheppard.

## THE GUILDHALL SCHOOL OF MUSIC.

A concert was given on May 26 by pianoforte students trained by Mr. John Francis Barnett, and singing students trained by Mr. R. J. Pitcher. Among the pianists Miss Francis Cox and Miss Dorothy Axtell, and among the vocalists Miss Lilian Stiles-Allen and Miss Daisy Bevis, deserve mention for the ability they displayed.

The pupils of Mr. Orlando Morgan gave a Schumann concert on June 9. Miss Jenny Hyman played the A minor Concerto in excellent style, while Mr. Morgan supplied a transcription of the orchestral score at another pianoforte. Others who took part were Miss Kate Richards, Mr. M. Gordon Burgess and Miss Dorothea Crompton.

The orchestral concert took place at the City of London School on June 22, under the direction of Mr. Walter W. Hedgecock in the regretted absence through illness of the Principal. The purely orchestral numbers, Saint-Saëns's overture 'La Princesse Jaune,' Schubert's 'Unfinished' Symphony, and two movements from Sullivan's 'Merchant of Venice' Suite, were all played with spirited and accurate execution, and with excellent body and quality of tone. Miss Margaret Crawford sang Saint-Saëns's 'Softly awakes my heart,' and Miss Dorothy Holden played Grieg's A minor Pianoforte concerto.

## NEW SYMPHONY ORCHESTRA.

## SIGNOR BUSONI'S CONCERTO.

On June 8, a special concert was given by this Orchestra at Queen's Hall for the purpose of introducing Signor Busoni's Pianoforte concerto (Op. 39) to London. This interesting work, which was performed for the first time in England at the Newcastle festival last year, consists of five movements: 1. Prologo e Introito; 2. Pezzo giocoso; 3. Pezzo serioso; 4. All' Italiana; 5. Cantico, with chorus (as in Beethoven's Choral Fantasia). The pianoforte is often treated more as a component part of the orchestra than as a solo instrument in the accepted sense. Many of the themes are of a certain noble simplicity, if somewhat austere, and are handled with great technical skill and artistic fancy. On a first hearing the fourth movement, a brilliant and original Tarantella, is the easiest to understand. In the fifth movement the chorus is employed with impressive and solemn effect in a hymn-like melody which is evolved from the first pianoforte solo in the first movement, to words from the Danish poet Adam Oehlenschlaeger's fairy-drama 'Aladdin.' From a pianist's point of view the writing for the solo instrument is full of interest, laid out as it is with an unique knowledge of the possibilities of the instrument with regard to the invention of passage-work, tone-colours and other acoustic effects. The work is of still greater interest as a venture in form. Its immense difficulties were overcome with great brilliancy by Mr. Mark Hambourg, who achieved a great personal triumph, though he did not succeed in making the outline so clear as would have been desirable.

His playing was full of temperament and vivacity, but lacked the requisite nobility of style. The composer conducted ably, and at the commencement of the concert also obtained a good rendering of his fine 'Lustspielouverture.' In the middle of the programme Messrs. Busoni and Mark Hambourg gave a brilliant performance of Liszt's very rarely heard Concerto Pathétique for two pianofortes, though occasionally the ensemble (perhaps through the unpractical position of the instruments) left something to be desired.

## MR. FRANK KIDSON'S FOLK-SONG PLAY.

At a series of entertainments given during the last week of May, in aid of a Leeds charity, the most striking feature of a very miscellaneous programme was a folk-song play by Mr. Frank Kidson. He styles it 'The Golden Wedding; a Yorkshire idyl,' and in an appropriately homely 'Prologue' disclaims all 'dramatic' intentions and describes it in words which may conveniently be quoted:

'Ours is not a play—at least, not quite—  
'Tis something like—I can't describe it right.  
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To celebrate the couple's fiftieth wedding-day,  
And tinge with social sunshine what before was grey.  
They sing old songs that in those days were new,  
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There's not a ghost of plot; there's no dramatic force;  
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What it can be called is a very pleasant entertainment, furnishing some glimpses of social life in the West Riding in 1780, the date assigned. Roger Shackleton, a small farmer, and his wife, Joan, are the couple who are celebrating their golden wedding, and in the company which assembles we have his landlord, Sir George Savile, who 'obliges' with a hunting song, 'Young bucks a-hunting go,' while his lady, who accompanies him, takes part in 'Sir George Savile's minuet'; Abel Carter, a carrier between Leeds and Doncaster, sings the ballad of 'The jolly waggoner'; a poaching acquaintance brings a brace of ill-gotten rabbits as a contribution to the festivity and sings of 'Hares in the old plantation,' much to the disgust of the gamekeeper who is present; Old Betty, a witch wife, gives a sample of her prophetic powers in a series of predictions concerning Leeds which, strange to say, have all been fulfilled to the letter, and Matt, an Irish fiddler, plays the 'Kirkgate hornpipe' (a local tune) for the company to dance to. Other songs which are introduced are 'When Joan's ale was new,' 'Scarborough Fair,' 'The pretty ploughboy' and 'Tis true my love has 'listed,' and the interest and appropriateness of these tunes is enhanced by the fact that they have all been collected in Yorkshire by Mr. Kidson, and so form a valuable contribution to local folk-lore.

The overture and incidental music were written by Mr. Arthur E. Grimshaw, who also harmonized and supplied orchestral accompaniments for the songs and conducted the performances, the characters being taken by students of the City of Leeds School of Music, while the Leeds Symphony Society provided the orchestra. The 'Idyl,' which has been printed as an attractive little book, is of more than merely local interest, and a series of repetitions of the original performance (which was on May 23) have indicated its popularity.

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## Praise ye the Lord.

FULL ANTHEM.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*f*  $\text{♩} = \text{about } 100.$

**SOPRANO.**  
Praise ye the Lord, in the firm - a - ment of His power, praise ye the

**ALTO.**  
Praise ye the Lord, in the firm - a - ment of His power, praise ye the

**TENOR.**  
Praise ye the Lord, in the firm - a - ment of His power, praise ye the

**BASS.**  
Praise ye the Lord, in the firm - a - ment of His power, praise ye the

*Org. ad lib.*

Lord in the firm - a - ment of His power. Praise the Lord,

Lord in the firm - a - ment of His power. Praise the Lord,

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praise the Lord, praise the Lord, both young men and  
 praise the Lord, praise the Lord, both young men and  
 praise the Lord, praise the Lord, both young men and  
 praise the Lord, praise the Lord, both young men and

*mf*

maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -  
 maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -  
 maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -  
 maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -

*f*

- cord - ing to His ex - cel - lent great - ness. Praise the Lord . .  
 - cord - ing to . . His ex - cel - lent great - ness. Praise the Lord  
 - cord - ing to . . His ex - cel - lent great - ness. Praise the Lord  
 - cord - ing to . . His ex - cel - lent great - ness. Praise the Lord



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*f*

- cord - ing to His ex - cel - lent great - ness. Praise the Lord . .  
 - cord - ing to . . His ex - cel - lent great - ness. Praise the Lord  
 - cord - ing to . . His ex - cel - lent great - ness. Praise the Lord  
 - cord - ing to . . His ex - cel - lent great - ness. Praise the Lord

*mp* with the psalt - ry, and the harp, *cres* with the tim - brel and *cen* do.

*mp* with the psalt - ry, and the harp, *cres* with the tim - brel and *cen* do.

*mp* with the psalt - ry, and the harp, *cres* with the tim - brel and *cen* do.

*mp* with the psalt - ry, and the harp, *cres* with the tim - brel and *cen* do.

*ff* dance, and up - on the loud cym - bals.

*ff* dance, and up - on the loud cym - bals.

*ff* dance, and up - on the loud cym - bals.

*ff* dance, and up - on the loud cym - bals.

*mp* *rall. molto.* *dim.*

*Meno mosso.* *p* He heal - eth the bro - ken in heart, and bind - eth up, . . and

*p* He heal - eth the bro - ken, the bro - ken in heart, and bind -

*p* He heal - eth the bro - ken, the bro - ken in heart, and bind -

*Meno mosso.* *p* He heal - eth the bro - ken in heart, and bind -

*Org. ad lib.* *senza Ped.*

*Meno mosso.*

*p* He heal - eth the bro - ken in heart, and bind - eth up, . . and

*p* He heal - eth the bro - ken, the bro - ken in heart, and bind - -

*p* He heal - eth the bro - ken, the bro - ken in heart, and bind - -

*p* He heal - - eth the bro - ken in heart, and bind - -

*Meno mosso.* He = 84.

*Org. ad lib.*

*senza Ped.* ( 3 )

bind - eth up . . their wounds, He . . heal - eth the bro - ken heart.

eth up their wounds, He heal - eth the bro - ken heart.

eth up . . their wounds, He heal - eth the bro - ken heart.

eth up their wounds, He heal - eth the bro - ken heart.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "bind - eth up . . their wounds, He . . heal - eth the bro - ken heart." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*cres.* Sing ye praise un - to God, sing praise un - to God. *f*

*cres.* Sing ye praise un - to God, sing praise un - to God. *f*

*cres.* Sing ye praise un - to God, sing praise un - to God. *f*

*cres.* Sing ye praise un - to God, sing praise un - to God. *f*

Sing ye praise un - to God, sing praise un - to God.

*cres.* *f* Org. *accel. e cres.* *mf* *Ped.*

This system continues the vocal and piano parts. The vocal parts have a crescendo leading to a forte (f) dynamic. The piano accompaniment also features a crescendo and includes a section marked "f Org." (organ) with "accel. e cres." (accelerando e crescendo) and "mf" (mezzo-forte) dynamics, ending with a "Ped." (pedal) instruction.

Praise, praise,

Praise, praise,

Praise, praise,

Praise, praise,

Praise, praise,

This system features a vocal solo or chorus part with the lyrics "Praise, praise," repeated five times. The piano accompaniment is more active, featuring a strong bass line and chords. The system concludes with a double bar line.



bind - eth up . . their wounds, He . . heal - eth the bro - ken heart.

eth up their wounds, He heal - eth the bro - ken heart.

eth up . . their wounds, He heal - eth the bro - ken heart.

eth up their wounds, He heal - eth the bro - ken heart.

Accompanying piano accompaniment for the first system.

*cres.* Sing ye praise un - to God, *f* sing praise un - to God.

*cres.* Sing ye praise un - to God, *f* sing praise un - to God.

*cres.* Sing ye praise un - to God, *f* sing praise un - to God.

*cres.* Sing ye praise un - to God, *f* sing praise un - to God.

Accompanying piano accompaniment for the second system, including organ and pedal parts.

Praise, . . . praise,

Praise, . . . praise,

Praise, . . . praise,

Praise, . . . praise,

Accompanying piano accompaniment for the third system.

## PRAISE YE THE LORD.

July 1, 1910.

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

*Tempo 1mo.*

Lord in the firm - a - ment of His power. Both young men and maid - ens,

Lord in the firm - a - ment of His power. Both young men and maid - ens,

Lord in the firm - a - ment of His power. Both young men and maid - ens,

Lord in the firm - a - ment of His power. Both young men and maid - ens,

old men and chil - dren, let them praise the Name of the Lord, for His

old men and chil - dren, let . . them praise the Name of the Lord, for His

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Lord in the firm - a - ment of His power. Both young men and maid - ens,

old men and chil - dren, let them praise the Name of the Lord, for His

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Name a-lone is ex-alt-ed. Al-le-

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Al-le-lu-ia! A-men. . . .

Al-le-lu-ia! A-men. . . .

- lu-ia! A-men. . . .

- lu-ia! A-men. . . .



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The enterprise and high ideals of the South Hampstead Orchestra and their conductor, Mrs. Julian Marshall, were again evident in the choice of a programme for their twenty-fourth annual concert, which took place at Queen's Hall on June 13. Their ability and application were revealed in the efficient manner in which the programme was carried out. The chief work played was Schumann's none too familiar Symphony in C (No. 2), which was interpreted with insight by Mrs. Marshall and executed with precision by the instrumentalists. The occasion was also distinguished by the reappearance of Herr Fritz Kreisler, who played the Brahms Concerto with his well-known surpassing technique and warmth of style. The purely orchestral part of the

programme included Smetana's tone-poem 'Vltava' and Sinigaglia's overture 'La baruffe chiozotte.' It is to be hoped that this organization will continue in prosperity and progress for many seasons to come.

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As the vocal *fleur-de-lis* flew to the roof of the Albert Hall on June 18, other flowery ornaments descended by captive airship from the roof to Madame Melba's feet. Her admirers vied with each other and with the prima donna herself in the beauty and magnificence of their offerings: meanwhile a vast, black-plumed audience signified satisfaction in the usual manner. The nuclei of the programme were Massenet's 'Sevillana,' Puccini's 'Vissi d'Arte' from 'La Tosca,' and Bishop's 'Lo! here the gentle lark,' each of which bore a tail of one or more encores. Herr Backhaus played Liszt's E flat Concerto brilliantly. Under Mr. Landon Ronald the New Symphony Orchestra supplied accompaniments and discoursed Beethoven, Wagner and Debussy.

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## VIOLIN AND VIOLONCELLO RECITALS.

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Señor Pablo Casals and Mr. Donald Francis Tovey gave two recitals of violoncello and pianoforte works at Æolian Hall on June 2 and 9. The artists were heard together in Sonatas by Mr. Tovey (Op. 4), Brahms (Op. 38 and Op. 99) and Julius Röntgen, and in Mr. Tovey's 'Elegiac' Variations, written in memory of Robert Hausmann. M. Emile Simon gave a violoncello recital at Steinway Hall on June 6, assisted by M. Julius du Mont.

Madame Henriette Schmidt introduced a Sonata in B major by Victor Vreuls at her violin recital at Bechstein Hall on June 3.

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The Solly String Quartet, composed of Madame Harriet Solly, Miss Bertha Tressler, Miss Sybil Maturin and Miss Margaret Izard, were heard together in an excellent performance of Beethoven's Quartet in E flat, Op. 127, at Bechstein Hall on May 27, when they gave a concert in company with Miss Marie Woltereck, an admirable Lied singer.

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## VIOLIN AND VIOLONCELLO RECITALS.

Violin recitals were given on May 24 by Mr. Sigmund Beel at Bechstein Hall and Signor Giovanni Chiti at Æolian Hall. M. Jean de Ponthière appeared at Æolian Hall on May 26, and Miss Edith Hanson at Bechstein Hall on May 27; both are violoncellists.

Señor Pablo Casals and Mr. Donald Francis Tovey gave two recitals of violoncello and pianoforte works at Æolian Hall on June 2 and 9. The artists were heard together in Sonatas by Mr. Tovey (Op. 4), Brahms (Op. 38 and Op. 99) and Julius Röntgen, and in Mr. Tovey's 'Elegiac' Variations, written in memory of Robert Hausmann. M. Emile Simon gave a violoncello recital at Steinway Hall on June 6, assisted by M. Julius du Mont.

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## Suburban Concerts.

The Alexandra Palace Choral Society performed Dvorák's 'Stabat Mater' on May 28, under Mr. Allen Gill's direction. The style of their performance was in every aspect worthy of their high reputation. The programme, which was designed 'In Memoriam,' included Dr. James Lyon's eight-part chorus, 'Blessed are the dead.' The soloists were Miss Perceval Allen, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Peter Dawson, and Mr. G. C. Cunningham was the organist.

The Emmanuel (Lambeth) Choral Society, under the direction of Mr. R. C. Law, organist and choir-master of Emmanuel Church, Lambeth, gave their second concert of the season on May 25. The principal feature of the evening was Van Bree's 'St. Cecilia's Day,' the choruses of which were sung with good tone, spirit, and precision. The solo parts were well rendered by Miss F. Reynolds and Miss P. Law. German's 'Who is Sylvia,' Pearsall's 'When Allen-a-Dale' and Prout's 'Hail to the chief' were included in the programme.

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Mr. Ernest Penfold gave a concert at the Hampstead Conservatoire on May 30, when the programme included Miss Lehmann's song-cycle 'In a Persian garden.' This was effectively rendered by Miss Maude Wilby, Miss May Hayden, Mr. Penfold and Mr. Allen Engles. The concert-giver, who possesses a light and agreeable tenor voice, was also heard in 'Oh Dolore' from Verdi's 'Attila' and Sarga's 'Sekah Allah.' Miss Winifred Gower and Mr. Charles Hambourg contributed violin and violoncello solos successfully, and Miss Mollie Mercer was the accompanist.

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## MUSIC IN CHICAGO.

### NORTH SHORE FESTIVAL CONCERTS.

(FROM A CORRESPONDENT.)

Evanston, Ills., the home of Northwestern University, twelve miles north of the city of Chicago, is rapidly becoming celebrated on account of the North Shore Festival Concerts, the second annual series of which took place on June 1, 2 and 4. The Gymnasium in which these concerts were held is splendidly adapted for just such a purpose, holds four thousand people, and is the gift of Mr. James A. Patten, a public-spirited citizen of Evanston, and one of the trustees of the University. The first concert opened with Saint-Saëns's 'Samson and Delilah,' sung by the choir of 600 voices, with Madame Schumann-Heink, Messrs. David Bispham, Evan Williams, Albert Boroff, Marion Green and W. B. Ross as soloists, the accompaniments being played by the entire Thomas Orchestra of ninety men. It is not necessary to go into a discussion of the work, but the soloists were eminently satisfactory, Madame Schumann-Heink and Messrs. Bispham and Williams bearing the brunt of the work in that direction, and the others doing their part as opportunity offered. The Orchestra entered into the spirit of the occasion, and played with evident interest in the success of the whole composition. Realising that this is only the second year of the choir, the results attained are remarkable. Although there are a large number of experienced singers in it, the only explanation is work, and the ability of the conductor to get the maximum amount of music out of the choir, and it would be almost ungrateful—in the face of such sincere endeavour—to single out the parts on which to lavish praise. Suffice it to say that they all acquitted themselves with great credit, and there were no mistakes made large enough to interfere in any way with the general effect. Thursday evening, June 2, was a miscellaneous programme, devoted to solos by Madame Osborn Hannah and David Bispham, the latter half of the programme being selections from the works of Wagner, by soloists and orchestra. An interesting feature was the performance of the overture 'Paola and Francesca' by Arne Oldberg, conducted by the composer, a member of the faculty of Northwestern University School of Music, of which Dean P. C. Lutkin is the head. This work had already been honoured with a performance by the Thomas Orchestra in their regular concerts, and was well received by the audience. For the children's concert, on Saturday afternoon, June 4, every seat in the house was sold, and the choir of 1,200 voices justified the expectations of the audience. Madame Schumann-Heink was in her happiest mood, and, turning to the audience, asked to be excused while she sang an encore to the children, rendering in her most inspired manner 'But the Lord is mindful of his own.' The children gave a good account of themselves in 'My old Kentucky home,' 'The Rose of Allendale,' and in the cantata 'A legend of Bregenz,' by Wilfred Bendall, besides some music written by Dean Lutkin. It was perfectly evident that the best things in music had been sought after and attained. The beauty of tone and expression were decidedly there.

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## FREIBURG (IN BADEN).

On May 2, Alexander Adam's 'König Enzios Tod,' for solo, chorus, and orchestra, was successfully produced under the composer's direction.—A three days' chamber music festival took place from May 3-6. The proceedings were attended with much success, and the programme offered an excellent selection of the best classical chamber music, including Schubert's Octet and Brahms's Pianoforte quintet, Op. 34.

## HALLE.

In the week of May 2-8, the Municipal Theatre gave special Wagner festival performances, including representations of the 'Ring des Nibelungen' and 'Die Meistersinger.' Among the artists were Mesdames Ellen Gulbrandsen, Fleischer-Edel, Reuss-Belce, and Messrs. Briesemeister, Breuer and Ernst Kraus.

## KIEL.

The eighth Schleswig-Holsteinische Musikfest took place on June 5 and 6. The festival was opened with a successful morning concert, consisting entirely of works by Schumann, whose Symphonic Etudes (played by Herr Arthur Schnabel), Spanisches Liederspiel and Pianoforte quintet were heard to great advantage. Beethoven's ninth Symphony, Bach's 'Magnificat,' and the Rhapsody for alto voice and male chorus of Brahms formed the programme of an orchestral concert. The climax of the festival was reached with an excellent performance of Handel's oratorio 'Deborah,' given under the conductorship of Professor Karl Panzner.

## KÖNIGSBERG.

The second Ostpreussische Musikfest was held from May 6 to 9. The works were mainly by classical composers, but a place was given to Richard Strauss's 'Tod und Verklärung.' Of choral works, Handel's 'Messiah' (as edited by Chrysander) and excerpts from Bach's Magnificat and the great B minor Mass were heard. The performances of unfamiliar instrumental works, which included Bach's Concerto for three pianofortes and string orchestra, Mozart's Symphonic concertante and the beautiful Serenade for wind instruments in D major, proved very enjoyable. Brahms's C minor Symphony and 'Gesang der Parzen,' and the Pianoforte concerto by Schumann (soloist, Herr Arthur Schnabel), also figured in the excellent programme. The conductor of the festival was Herr Fritz Steinbach.

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The forty-sixth Tonkünstler-Fest des Allgemeinen Deutschen Musikverein took place from May 27-31. Three orchestral and two chamber music concerts were given. The programme of the first orchestral concert included Arnold Mendelssohn's Overture to 'Pandora,' 'Carnivals-Episode' by Theodor Blumer, the Pianoforte concerto by Hans Huber (excellently played by Herr Rudolph Ganz), and Max Reger's 100th Psalm, for chorus and orchestra. Frederick Delius aroused great interest with his original English Rhapsody 'Brigg Fair' at the second orchestral concert, many critics considering it the most interesting work heard at the festival. At the same concert two original tenor songs with orchestra, 'Der Nachtschwärmer' and 'Sturmalend,' by Siegmund von Hausegger, Bela Bartok's Rhapsody for pianoforte and orchestra, and a Symphony by Karl Weigl were produced. At the third concert, Loeffer's 'Pagan Poem' for orchestra, with pianoforte, horn, and three obligato trumpets, the Violin concerto by Max Schillings (soloist, Herr Felix Berber), and two new choral works, viz., Friedrich Kluge's 'Wallfahrt nach Kevlaar,' and 'Johannis Offenbarung' (Die vision der sieben Siegel) by Walter Braunfels were

## FREIBURG (IN BADEN).

On May 2, Alexander Adam's 'König Enzios Tod,' for solo, chorus, and orchestra, was successfully produced under the composer's direction.—A three days' chamber music festival took place from May 3-6. The proceedings were attended with much success, and the programme offered an excellent selection of the best classical chamber music, including Schubert's Octet and Brahms's Pianoforte quintet, Op. 34.

## HALLE.

In the week of May 2-8, the Municipal Theatre gave special Wagner festival performances, including representations of the 'Ring des Nibelungen' and 'Die Meistersinger.' Among the artists were Mesdames Ellen Gulbrandsen, Fleischer-Edel, Reuss-Belce, and Messrs. Briesemeister, Breuer and Ernst Kraus.

## KIEL.

The eighth Schleswig-Holsteinische Musikfest took place on June 5 and 6. The festival was opened with a successful morning concert, consisting entirely of works by Schumann, whose Symphonic Etudes (played by Herr Arthur Schnabel), Spanisches Liederspiel and Pianoforte quintet were heard to great advantage. Beethoven's ninth Symphony, Bach's 'Magnificat,' and the Rhapsody for alto voice and male chorus of Brahms formed the programme of an orchestral concert. The climax of the festival was reached with an excellent performance of Handel's oratorio 'Deborah,' given under the conductorship of Professor Karl Panzner.

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**BUILTH WELLS (BRECONSHIRE).**—The Philharmonic Society performed Bennett's 'Woman of Samaria' at their concert on June 15. The chorus work was particularly good, and Mr. A. P. Morgan was an able conductor. The soloists were Miss Norah Newport, Miss Katherine Jones, Mr. Walter Glynn and Mr. G. T. Llewellyn. There was an efficient orchestra. The concert concluded with a fine performance of 'The heavens are telling,' from the 'Creation.'

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**EASTBOURNE.**—The Symphony concerts given on Thursdays by the Duke of Devonshire's Orchestra, conducted by Mr. P. Tas at Devonshire Park, continue their course successfully. On June 9, Brahms's Symphony No. 2, in D major, was the main feature in a programme which included Mendelssohn's 'Calm sea' overture and the symphonic poem 'Le rouet d'Omphale,' by Saint-Saëns, all of which received a highly efficient performance under the able direction of Mr. Tas. On June 16, Tchaikovsky's Symphony No. 4, in F minor, was the pièce de résistance, and was excellently interpreted by the orchestra and its skilful conductor.

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The thirty-third annual report and balance sheet of the York Musical Society has been issued. Three concerts were given, in October, December and March. At the first the music written by the honorary conductor, Mr. T. Tertius Noble, for the York Historic Pageant, was repeated in concert-form with great success. At the second a miscellaneous programme was given. At the third 'The Dream of Gerontius' was performed. An improvement in the financial position of the Society was achieved principally by means of the October concert. Among those to whom the President, Mr. Arthur P. Purey-Cust, expresses the indebtedness of the Society, are Miss Argles, who annotated the programmes; Mr. R. S. Rose, the honorary assistant-conductor; Mr. H. S. Wilkinson, accompanist; the Rev. G. H. Stock and Mrs. Richard Lawson. The secretaries are Messrs. G. W. Daniel and W. P. Saville.

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The thirty-third annual report and balance sheet of the York Musical Society has been issued. Three concerts were given, in October, December and March. At the first the music written by the honorary conductor, Mr. T. Tertius Noble, for the York Historic Pageant, was repeated in concert-form with great success. At the second a miscellaneous programme was given. At the third 'The Dream of Gerontius' was performed. An improvement in the financial position of the Society was achieved principally by means of the October concert. Among those to whom the President, Mr. Arthur P. Purey-Cust, expresses the indebtedness of the Society, are Miss Argles, who annotated the programmes; Mr. R. S. Rose, the honorary assistant-conductor; Mr. H. S. Wilkinson, accompanist; the Rev. G. H. Stock and Mrs. Richard Lawson. The secretaries are Messrs. G. W. Daniel and W. P. Saville.

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## FIRST SET.

- |                                |     |                   |
|--------------------------------|-----|-------------------|
| *1. My true love hath my heart | ... | Sir Philip Sidney |
| 2. Good-night                  | ... | Shelley           |
| 3. Where shall the lover rest  | ... | Scott             |
| 4. Willow, Willow, Willow      | ... | Shakespeare       |

## SECOND SET.

- |                                  |     |             |
|----------------------------------|-----|-------------|
| 1. O mistress mine               | ... | Shakespeare |
| 2. Take, O take those lips away  | ... | "           |
| 3. No longer mourn for me        | ... | "           |
| 4. Blow, blow, thou winter wind  | ... | "           |
| 5. When icicles hang by the wall | ... | "           |

## THIRD SET.

- |                                      |     |                |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace       |
| 2. If thou would'st ease thine heart | ... | Beddoes        |
| *3. To Althea, from prison           | ... | Lovelace       |
| *4. Why so pale and wan              | ... | Suckling       |
| 5. Through the ivory gate            | ... | Julian Sturges |
| *6. Of all the torments              | ... | William Walsh  |

## FOURTH SET.

- |  |     |                        |
|--|-----|------------------------|
| *1. Thine eyes still shined for me     | ... | Emerson                |
| 2. When lovers meet again              | ... | Langdon Elwyn Mitchell |
| *3. When we two parted                 | ... | Byron                  |
| 4. Weep you no more                    | ... | Anon.                  |
| 5. There be none of beauty's daughters | ... | Byron                  |
| 6. Bright star                         | ... | Keats                  |

## FIFTH SET.

- |                               |     |                       |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian     | ... | Julian Sturges        |
| *2. Proud Maisie              | ... | Scott                 |
| *3. Crabbed age and youth     | ... | Shakespeare           |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter          | ... | Arthur Butler         |
| 6. A girl to her glass        | ... | Julian Sturges        |
| 7. A Lullaby                  | ... | E. O. Jones           |

## SIXTH SET.

- |                                   |     |                  |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen            | ... | E. O. Jones      |
| *2. And yet I love her till I die | ... | Anon.            |
| *3. Love is a bubble              | ... | Anon.            |
| *4. A lover's garland             | ... | Alfred P. Graves |
| 5. At the hour the long day ends  | ... | Alfred P. Graves |
| 6. Under the greenwood tree       | ... | Shakespeare      |

## SEVENTH SET.

- |  |     |                |
|--|-----|----------------|
| 1. On a time the amorous Silvy           | ... | Anon.          |
| 2. Follow a shadow                       | ... | Ben Jonson     |
| 3. Ye little birds that sit and sing     | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare    |
| 5. Julia                                 | ... | Herrick        |
| 6. Sleep                                 | ... | Julian Sturges |

## EIGHTH SET.

- |                        |     |                        |
|------------------------|-----|------------------------|
| 1. Whence              | ... | Julian Sturges         |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian              | ... | George Meredith        |
| 4. Dirge in woods      | ... | George Meredith        |
| 5. Looking backward    | ... | Julian Sturges         |
| 6. Grapes              | ... | Julian Sturges         |

## NINTH SET.

- |                                |     |                   |
|--------------------------------|-----|-------------------|
| 1. Three aspects               | ... | Mary E. Coleridge |
| 2. A fairy town (St. Andrew's) | ... | Mary E. Coleridge |
| 3. The witches' wood           | ... | Mary E. Coleridge |
| 4. Whether I live              | ... | Mary E. Coleridge |
| 5. Armida's garden             | ... | Mary E. Coleridge |
| 6. The maiden                  | ... | Mary E. Coleridge |
| 7. There                       | ... | Mary E. Coleridge |

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| 2. Good-night                  | ... | Shelley           |
| 3. Where shall the lover rest  | ... | Scott             |
| 4. Willow, Willow, Willow      | ... | Shakespeare       |

## SECOND SET.

- |                                  |     |             |
|----------------------------------|-----|-------------|
| 1. O mistress mine               | ... | Shakespeare |
| 2. Take, O take those lips away  | ... | "           |
| 3. No longer mourn for me        | ... | "           |
| 4. Blow, blow, thou winter wind  | ... | "           |
| 5. When icicles hang by the wall | ... | "           |

## THIRD SET.

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|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace       |
| 2. If thou would'st ease thine heart | ... | Beddoes        |
| *3. To Althea, from prison           | ... | Lovelace       |
| *4. Why so pale and wan              | ... | Suckling       |
| 5. Through the ivory gate            | ... | Julian Sturges |
| *6. Of all the torments              | ... | William Walsh  |

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- |  |     |                        |
|--|-----|------------------------|
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| 2. When lovers meet again              | ... | Langdon Elwyn Mitchell |
| *3. When we two parted                 | ... | Byron                  |
| 4. Weep you no more                    | ... | Anon.                  |
| 5. There be none of beauty's daughters | ... | Byron                  |
| 6. Bright star                         | ... | Keats                  |

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- |                               |     |                       |
|-------------------------------|-----|-----------------------|
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| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter          | ... | Arthur Butler         |
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| 7. A Lullaby                  | ... | E. O. Jones           |

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- |                                   |     |                  |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen            | ... | E. O. Jones      |
| *2. And yet I love her till I die | ... | Anon.            |
| *3. Love is a bubble              | ... | Anon.            |
| *4. A lover's garland             | ... | Alfred P. Graves |
| 5. At the hour the long day ends  | ... | Alfred P. Graves |
| 6. Under the greenwood tree       | ... | Shakespeare      |

## SEVENTH SET.

- |  |     |                |
|--|-----|----------------|
| 1. On a time the amorous Silvy           | ... | Anon.          |
| 2. Follow a shadow                       | ... | Ben Jonson     |
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| 4. O never say that I was false of heart | ... | Shakespeare    |
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| 6. Sleep                                 | ... | Julian Sturges |

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| Be ye all of one mind .. .. .                               | Gerard F. Cobb      | 14d. |
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| *Hail, gladdening Light .. .. .                             | Mozart              | 2d.  |
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| *He in tears that soweth (s.s.a.), in Key of A flat .. .. . | F. Hiller           | 14d. |
| *Holy, holy, holy .. .. .                                   | F. Hiller           | 14d. |
| Holy, Lord God Almighty .. .. .                             | Crotch              | 3d.  |
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| O joyful Light .. .. .                                      | J. Barnby           | 3d.  |
| *O Lord, my trust .. .. .                                   | B. Tours            | 4d.  |
| *O taste and see .. .. .                                    | King Hall           | 14d. |
| *O taste and see .. .. .                                    | John Goss           | 3d.  |
| *O taste and see .. .. .                                    | A. Sullivan         | 14d. |
| O taste and see .. .. .                                     | A. H. Mann          | 3d.  |
| O where shall wisdom be found? .. .. .                      | Boyce               | 3d.  |
| Ponder my words, O Lord .. .. .                             | Arnold D. Culley    | 14d. |
| *Praise His awful Name .. .. .                              | Spohr               | 2d.  |
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| Beloved, if God so loved us .. .. .                         | E. W. Naylor        | 4d.  |
| Beloved, let us love one another .. .. .                    | J. Barnby           | 14d. |
| Be ye all of one mind .. .. .                               | Gerard F. Cobb      | 14d. |
| *Blessed angel spirits (Hymn to the Trinity) .. .. .        | Arthur E. Godfrey   | 3d.  |
| *Blessed is the man .. .. .                                 | P. Tchaikovsky      | 14d. |
| Blessing and glory .. .. .                                  | John Goss           | 4d.  |
| *Blessing, glory .. .. .                                    | Boyce               | 14d. |
| Come, ye children .. .. .                                   | Bach                | 6d.  |
| *God came from Teman .. .. .                                | Josiah Booth        | 3d.  |
| *God so loved the world .. .. .                             | C. Steggall         | 4d.  |
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| *He in tears that soweth (s.s.a.), in Key of A flat .. .. . | F. Hiller           | 14d. |
| *Holy, holy, holy .. .. .                                   | F. Hiller           | 14d. |
| Holy, Lord God Almighty .. .. .                             | Crotch              | 3d.  |
| *How goodly are Thy tents .. .. .                           | Thomas Bateson      | 4d.  |
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| *Hymn to the Trinity (Blessed angel spirits) .. .. .        | Spohr               | 14d. |
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| I am Alpha and Omega .. .. .                                | J. Stainer          | 14d. |
| I beheld, and lo! .. .. .                                   | J. Varley Roberts   | 3d.  |
| I know that the Lord is great .. .. .                       | Blow                | 6d.  |
| I saw the Lord .. .. .                                      | F. Ouseley          | 14d. |
| I will magnify .. .. .                                      | J. Stainer          | 14d. |
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